

# MUSICAL AMERICA

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## TO MAKE "FIGHTING CHOIR" OF SOLDIERS AT CAMP UPTON

Major-General Bell Conscripts Harry Barnhart for Singing Project at Yaphank Camp—Invites Aid of All Patriotic Citizens to Help Erect Buildings Where the 44,000 Soldiers at Camp Upton May Gather—Mayor Mitchel Heads Committee on Funds—New York Community Chorus to Aid Scheme

**F**ORTY-FOUR THOUSAND men are to be made into a singing as well as a fighting army at Camp Upton, Yaphank, L. I., according to plans being made by Major-General J. Franklin Bell, commanding officer at Yaphank. The huge project is to be conducted by Harry Barnhart, leader of the New York Community Chorus, whose demonstrations of the value of singing in the army—especially the "Song and Light" festival held recently in the Syracuse mobilization camp—have gone far to convince army officials of the value of song as a spiritual asset for the soldier.

General Bell's plan embraces the erection at the camp of two or three large meeting halls, where "sings" will be held and a huge stadium, where all the command may gather to follow Mr. Barnhart's baton. Mayor Mitchel has been asked by Major-General Bell to head a committee to take charge of collecting funds for the work, as well as for recreation center development at the camp, and the Mayor will serve as chairman of this committee. W. Kirkpatrick Brice of 60 Wall Street, treasurer of the New York Community Chorus, has consented to act as treasurer for the fund.

Major-General Bell has issued a letter of appeal to all citizens who wish to have part in swelling the "Camp Upton Army Recreation Fund." He says:

### General Bell's Appeal

"On behalf of the men of New York who will shortly assemble under my command at Camp Upton, Yaphank, L. I., I desire to make an appeal to the citizens of New York City.

"I am anxious to have this camp become well known as one of the singing camps of the army, not only because singing men are fighting men, but because I have personally witnessed the fine spiritual effect of mass singing on soldiers. Nothing will so aid in unifying them in mind and spirits as their frequent singing together in large groups.

"The plans of the United States government for training camps do not include any large meeting halls or open-air stadiums where even a fair proportion of the men can be assembled. Two or three such auditoriums which will together seat 44,000 soldiers who will be under my care this winter are essential not only for camp singing but for other recreational work, mass instruction and communal meetings. My experience has amply demonstrated the vital importance of such assemblages.

"Mr. Harry Barnhart, the director of the New York Community Chorus, who has been conducting such singing of soldiers at the United States mobilization camp, Syracuse, N. Y., has consented to take charge of singing at Camp Upton and the New York Community Chorus will co-operate and assist. I have requested Mr. Barnhart to make a survey and report to me immediately on the physical needs. To establish this work 'The Camp Upton Army Recreation Fund' will be formed by Mr. Barnhart's associates, and I will start the same by



—Photo by Mishkin

### THE TOLLEFSEN TRIO

An American Chamber Music Organization Which Has Done and Is Doing Notable Work for the Advancement of the Taste for the Best Intimate Music. Reading from Left to Right Are Shown: Carl H. Tollefsen, Violinist; Mme. Augusta Schnabel Tollefsen, Pianist, and Willem Durieux, 'Cellist. (See Page 2)

giving each soldier in the camp opportunity to contribute not exceeding \$1. A committee of public-spirited citizens should be formed at once to raise this fund, and I am asking Mayor John Purroy Mitchel to appoint such a committee and act as honorary chairman. Mr. W. Kirkpatrick Brice of 60 Wall Street has kindly agreed to act as treasurer of this fund, and all contributions collected should be sent to him.

"We wish to have the New York division feel that the citizens of New York are deeply interested in its welfare. I trust the response may be as generous as it has always been for the welfare of soldiers of our allies."

### Need to Rush the Task

The appeal for the "Camp Emory Upton Recreation Fund" is intended to result in making the camp where New York City's youth will train a place of educational value, pleasure and safety.

"I do not think my plans for the recreation work at Camp Upton are pretentious when it is realized we shall have 44,000 men—a city in itself—at this camp," said General Bell.

"I have said before that singing men are fighting men. Anyone who has seen Harry Barnhart leading the 15,000 soldiers of the Syracuse United States mobilization camp in song must realize the tremendous spiritual value of the work to the soldiers.

"The facilities that have been planned by the United States Government for

## COMMITTEE NAMED TO SUPERVISE MUSIC IN TRAINING CAMPS

Appointments Made by Mr. Hanmer Approved by Washington Commission—Great Work of Providing and Standardizing Music for Army and Navy Centralized

**A**N executive committee of five persons is to direct the great work of providing for and standardizing music in the training camps of the United States Army and Navy. This committee, named by Lee F. Hanmer of the War Department's Commission on Training Camp Activities, will be headed by W. Kirkpatrick Brice, treasurer of the New York Community Chorus. Working with Mr. Brice will be Henry Morgenthau, Jr., of New York City, John Alden Carpenter, the eminent Chicago composer, and Margaret Barrell, leader of the Buffalo Community Chorus. The fifth member will be chosen at the forthcoming meeting of the committee in Buffalo. Frances Brundage of the Chicago Civic Music Association is named secretary of the committee.

The committee was named this week by Mr. Hanmer, and the appointments approved at a meeting in Washington of the Commission on Training Camp Activities. The members will be directly responsible for all musical activities in and around the training camps. They will be assisted by an advisory board—one for each training camp in the country—that will report on the musical needs of the various camps. The initial meeting of the executive committee will take place at Buffalo, on Saturday, Sept. 1, following the Song and Light Festival in that city on Friday evening, when the preliminary work of the members will be outlined.

Among the important duties which the executive committee will shoulder will be the plans for providing song leaders and assistants when necessary for all the camps, completing arrangements for the publication of the official army and navy song book, which has been compiled by Harry Barnhart, leader of the Community Chorus of New York and chief leader of army singing; Geoffrey O'Hara, Kenneth Clark, Stanley Hawkins and Robert Lloyd, song leaders this summer in the army camps, and for working out a comprehensive plan for standardizing music for the regimental bands.

The committee on navy training camp activities has expressed its wish to have Mr. Hanmer's forces responsible for music in the navy as well as the army, and it is on this basis that the new organization will build its plans.

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Entered at the Post Office at New York, N. Y., as mail matter of the Second Class



## SAN CARLO DEBUT HERE ON MONDAY

**Fortune Gallo's Company Will  
Open First New York Season  
with "Aida"**

Next Monday evening's première of the San Carlo Opera Company in New York City, which takes place at the Forty-fourth Street Theater, has attracted a general interest, not only in the metropolis itself, but in its environs and also the many large cities throughout the country where the company's performances constitute such an important feature of the musical life each season.

The artists of the company who will participate in the New York performances are:

**SOPRANI:** Mmes. Marcella Craft, Ester Ferrabini, Elizabeth Amsden, Mary Kaestner, Edvige Vaccari, Luisa Darcelee.

**MEZZO SOPRANI:** Stella DeMette, Marta Melis, Frances Morosini, Alice Homer, Anna Haase.

**TEORI:** Messrs. Manuel Salazar, Giuseppe Agostini, Girolamo Ingar, Luciano Rossini.

**BARITONI:** Messrs. Angelo Antola, Joseph Royer, Pietro Canova.

**BASSI:** Messrs. Pietro De Biasi, Natale Cervi.

**MUSICAL DIRECTOR:** Carlo Peroni.

The repertoire for the week is: Monday, "Aida"; Tuesday, Double Bill, "Cavalleria Rusticana" and "Pagliacci"; Wednesday matinée, "Martha"; evening, "Carmen"; Thursday, "Rigoletto"; Friday, "La Gioconda"; Saturday matinée, "La Traviata"; evening, "Il Trovatore."

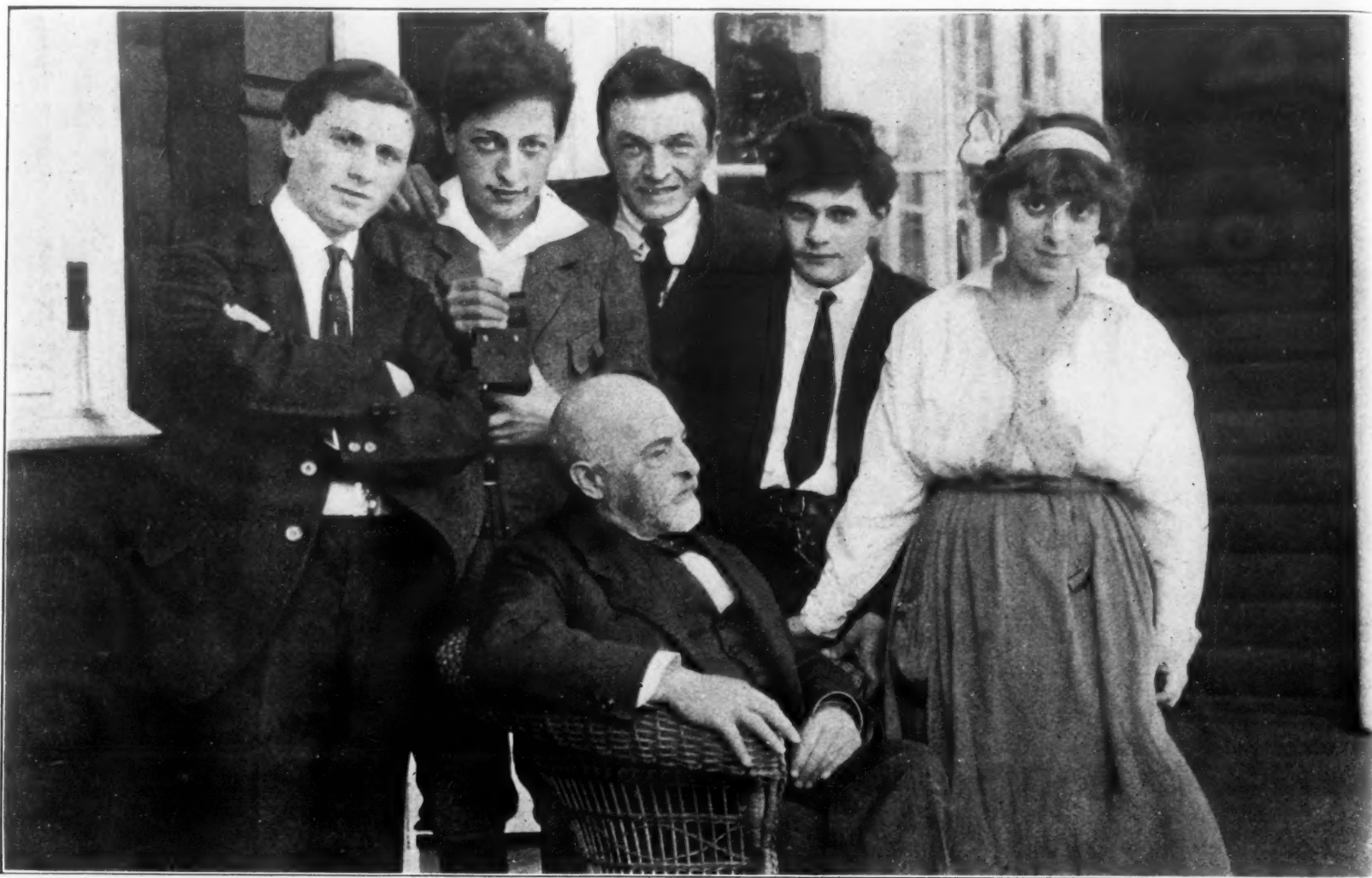
Signor Carlo Peroni, general musical director of the organization, will wield the baton over the performances. He hails from the Royal Opera of St. Cecilia, Roma, and achieved splendid successes on tour with the San Carlo forces last season.

Verdi's "Aida" will introduce Manuel Salazar, the Spanish tenor, in one of his best rôles.

Mary Kaestner, for three seasons leading dramatic soprano of the company, will have the title rôle on the opening night, while Joseph Royer, a French baritone, will be the *Amonasro*. Stella DeMette, the well-known contralto, formerly of the Montreal company, will have the queenly rôle, while those two sterling basses—Pietro De Biasi and Natale Cervi—will be the *Priest* and *King* respectively.

The San Carlo season will mark the first appearance in opera in New York City of Marcella Craft, the American prima donna. For a long time, in fact ever since the soprano returned from Munich, where she sang leading rôles

## JASHA HEIFETZ SOON TO ARRIVE IN AMERICA



One of the First Pictures of Jasha Heifetz, the Young Russian Violinist, to Reach This Country. Mr. Heifetz May Be Recognized in This Group, Which Includes (Seated) the Celebrated Violin Master, Prof. Leopold von Auer, as the Young Man with the Camera. The Others in the Group, Like Mr. Heifetz, Are Pupils of Professor von Auer

HEREWITH is shown one of the first pictures to reach this country of Jasha Heifetz, the young Russian violinist, who is coming to America for a concert tour under the direction of the Wolf-

sohn Musical Bureau. A controversy has arisen between the Wolfsohn Bureau and another firm of managers, Haensel & Jones, each concern claiming to have an exclusive contract with the young genius.

Interesting developments may be expected when Heifetz arrives from Russia. The Wolfsohn Bureau announces that he is soon to reach the United States.

at the Royal Opera for five years, there has been a desire to hear her in some of the rôles that afforded her such ready stepping stones to fame abroad. Only once has Miss Craft essayed to sing opera on this side, however, and all who have kept in touch with important musical affairs are familiar with her splendid singing in Parker's "Fairyland" at Los Angeles. She has chosen for her initial New York début Verdi's opera, "La Traviata," one of her prime suc-

cesses in Munich. Parties are coming from the Catskills, where the prima donna has been making her summer home, to attend her début.

Impresario Gallo, following his usual custom, will stage a big production of "Il Trovatore," closing the first week. Salazar, Royer and De Biasi will be in the cast.

### TOLLEFSEN TRIO'S ACTIVITIES ARE OF NATIONAL SCOPE

For years the concerts of the Kneisel Quartet were the only chamber-music fare of New York. Then came other quartets and the interest in chamber-music became greater and greater. With the increased love for the beauties of Beethoven, Schubert and Brahms in their intimate moods, the piano trio was also brought to the public's attention. Many trios have given concerts in New York, but few of them have gone outside.

The Tollefsen Trio, however, has made a bid for a national position and has continuously developed its policy of expansion. Unaided by any backing except merit, Carl H. Tollefsen and his gifted wife, Mme. Schnabel-Tollefsen, have given their time and energies so that a permanent trio might be established. Naturally, the 'cellist has not always been the same one. In the twelve years of its existence they have had four, Oliver Hoyt Anderson, Vladimir Dubinsky, Paul Kéfer and Willem Durieux.

In addition to its concert appearances the Tollefsen Trio has made many Edison and Victor records, which have been accorded popularity. To their credit must be placed the first performance in New York of the Boellmann Trio, the Victor Bendix Trio, the Second Trio by Arthur Foote, the Cadman Trio and the Rachmaninoff 'Cello and Piano Sonata; also the revival of Rubin Goldmark's Trio, Op. 1, with which they won great success last season.

This season the trio is to be heard extensively, going to the Pacific Coast for a tour in October, and another tour in the Middle West and South the latter part of November and December. Two New York concerts at Aeolian Hall are planned, at which there will be heard some new trios and also the standard works of the trio literature.

## MESSAGER NOT TO COME UNTIL MARCH

**French Organization Postpones  
American Tour Because of  
Many Conflicting Dates**

Because of the number of conflicting engagements here, the American tour of the Société de Concerts of Paris has been postponed until next March, instead of taking place in November. A letter to this effect was sent to Conductor Messager this week by Albert Clerk Jeanotte, who has been in this country two months in the interests of the famous French orchestra. Mr. Jeanotte's letter to Mr. Messager says in part:

"I am delighted to tell you that among those most interested in our coming tour are Major Henry L. Higginson and Mr. Ellis of the Boston Symphony Orchestra, Walter Damrosch of the New York Symphony Orchestra, Leopold Stokowski of the Philadelphia Symphony Orchestra, Elbert L. Carpenter, president of the Minneapolis Symphony Orchestra Association, and the house of Steinway & Sons. Otto H. Kahn has kindly consented to act as treasurer of the fund. In Gertrude F. Cowen I have found a collaborator heartily in sympathy with and devoted to our cause."

## TO MAKE "FIGHTING CHOIR" OF SOLDIERS AT CAMP UPTON

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Camp Upton in this respect are inadequate, and I have asked Mr. Barnhart to go into the matter thoroughly and to advise me of the best method of meeting this situation."

Americans, said the General, had remained dumb as long as they could bear it, and singing is the only fitting way in which they can express their feelings in the crisis. About half of the New York city quota will be in the camp by the middle of September, and there is need for rushing the task.

## ARTHUR SHATTUCK TURNS OVER PRINCELY INCOME TO WAR RELIEF

**Noted American Pianist For-  
swears Private Fortune to Aid  
Stricken — Extends Helping  
Hand to European Colleagues**

CHICAGO, Aug. 24.—Arthur Shattuck, the widely known young American piano virtuoso, has decided to turn over to war relief the entire income from his large estate, it was learned on Tuesday. Through this splendidly generous action the funds devoted to the amelioration of suffering due to the world war will be enriched by more than \$60,000 a year. The Harris Trust and Savings Bank will carry out the plan. Mr. Shattuck inherited his estate upon the death of his father, F. C. Shattuck, a Wisconsin paper manufacturer. It was announced that Mr. Shattuck particularly desires to aid European associates and colleagues who have been rendered destitute as a result of the conflict.

This is not the first time that Arthur Shattuck has extended a helping hand to the stricken. For three years the pianist's Paris residence has been thrown open to war victims. Furthermore, when the United States joined the Allies, he performed a patriotic service by turning his yacht over to the government. Having decided to set aside his entire income for war relief, it is Mr. Shattuck's intention to earn his livelihood through appearances in concert and recital.

Arthur Shattuck received his musical education at Vienna and Paris and made his début at Copenhagen as soloist with the Royal Philharmonic Orchestra at the



Arthur Shattuck, Noted American Pianist

age of twenty. His tours carried him from the Balkan States as far north as Iceland. The pianist made his American début several years ago with the New York Symphony Orchestra. Since that time he has made numerous public appearances in this country and has won recognition for his indubitable gifts and broad artistic outlook.



# THE ITHACA IDEA, AS APPLIED TO MUSIC IN PUBLIC SCHOOLS



Supervisors of Music, Hailing from All Parts of the United States, Who This Summer Studied at Cornell University

**T**OUCHING the value of musical education as administered in the public schools of these United States, I have at all times been liberally sceptical. Perhaps certain of my notions on the subject are in some slight degree colored by the more or less grievous recollections I preserve of my own student day experiences in the grammar and high schools, which are not so dimly remote as to deprive these memories of all present pertinence. At all accounts, I feel no surging ecstasies of concurring response when plied with prophecies respecting the boundless influence of such instruction on the eventual musical greatness of our nation. And not all the volume of gaseous talk emitted annually at the teachers' conventions ever forced upon me the conviction that the public schools in our greater cities generate an atmosphere or cultivate a frame of mind that further musical appreciation and understanding of the vital sort that eventuates in a lasting stimulus of national consciousness. Since my own schooldays there has been a considerable increase in school singing and few civic functions nowadays lack the decorative feature of the school children's chorus. But I have never noticed in individual youngsters a degree of musical appreciation and a quickening of the musical instinct at all commensurate with the claims advanced of their enlightenment.

Mass singing, contrary to a strangely prevalent impression, is by no means an infallible mark of fine musical susceptibility and executive adroitness. At the risk of being pilloried, I confess to be no more impressed by the artistic potentialities of some hundreds of New York school pupils singing the kind of things usually fed them (I except, of course, the "Pilgrims' Chorus" and a very few other matters of that stamp) than by the spectacle of the Community Chorus wreaking itself on "Nancy Lee," "Silver Threads" or most of the other components of its repertoire.

By all of which I have no wish to intimate that I discredit in principle the possibilities of school instruction and school activities in our art. What rich fruits will spring from the becoming correlation of effectual teaching and a sympathetic or, at least, a fittingly tolerant

## Results of An Inquiry Into the Methods Employed by the Summer Session of Cornell University in Effecting Individual Musical Knowledge and Culture Among Students of General Educational Institutions—Can the Same Plan Be Used in Larger Communities?

By HERBERT F. PEYSER

attitude on the part of parents and supervising boards was powerfully brought home to me on a recent brief visit to the Summer School at Cornell University. From Ithaca I returned in a paradoxical state at once of enthusiastic partisanship and regretful disbelief. A community ideally conditioned, it sets an example which, if emulated successfully, should settle in reasonably short order those musical problems of America so passionately and yet so diversely construed. If the beginning, the middle and the end of Ithaca's process could be made that of the nation at large, if its system not only of pedagogy but of popular viewpoint and co-operation might, in short, be standardized, then the debated musical issues of our country would not long remain clouded. Perhaps Ithaca represents but one of many such communities—lacking opportunities for first-hand observation, I must plead ignorance on this score—in which case America stands nearer to a practical fulfillment of Whitman's vocal prediction than many of us realize. In that event we may verily look for the light to shine out of the humble places. And this light will diffuse itself broadly in measure as the more backward precincts pattern their ways accordingly.

### In the Larger City

But to duplicate conditions that obtain in Ithaca in a city like New York or, in fact, any center of large and heterogeneous population is not feasible insofar as there can be no such concentration of aim and effort without years of determined endeavor. And the fundamental conditions of life in the metrop-

olis tend rather toward a decentralization of purpose in enterprises of this kind. The inhabitants of the small provincial town gravitate toward a family-like intimacy of relationship. Obviously the large city negatives similar tendencies. Yet propinquity and the co-operation which comes of it are valuable above all else in diffusing the spirit that best nourishes a general amenability to musical enjoyment and exercise. The psychology of the city child, the indifference or worse of parents, the intrigues and machinations in educational boards or in the dominant political scheme—all these factors and more would suffice to undermine the most excellent tutorial system and hamstring its efficiency.

But the plain truth of the case is that we have not in our New York schools a most excellent system—a system yielding results that can momentarily compare with even the little it was my happy privilege to view in Ithaca. We have it not for all the talk, the agitation, the reform of the past eight or ten years, nor yet for the presence of certain educators of unassailable distinction and ability. We have it not, in spite of schedules, pamphlets and prospectuses that read most promisingly. You will hear in some elementary and some high schools ensemble singing of a very agreeable quality. You may sometimes find enthusiasm for this work as well as for the occasional school orchestras. But you will not discover tangible evidences of consistently developed individual musicianship, and for all the "improved" song manuals devised of late days, you will very seldom find evidences of good taste attributable to the training provided at school.

"The Art of Music" relates in a chapter on public school music in America that "New York perfected its system about 1900. The capstone may be said to be the public musical lectures and performances given in connection with the evening lecture courses presented in the public schools and other public buildings under the general auspices of the Board of Education." Elsewhere it is told that "when the voices of the children are sufficiently trained by singing together simple rote songs, musical analysis is begun. The notes are taught to be recognized first by the ear and then by the eye, and a practical application of this knowledge is made by exercises and songs. The same process is pursued until by the time the pupil reaches the higher grades, he has acquired an ability to sing at sight any new song which a non-professional musician is likely to be called on to render."

I greatly doubt if the casual visitor to one of our local schools would notice anything like a conscientious adherence to this program. Or if the average pupil in any of them could exhibit such mastery as its application presumably bestows on him. Personally, I have remarked real musical inclination and sensitiveness only in such children as are emphatically talented in their own right or the bent of whose home influences is decisively musical. Furthermore, if New York did indeed "perfect its public school music system in 1900," there must have been considerable laxity among instructors in pursuing the schedule just quoted. I, for one, encountered very little that remotely resembled it, though my school days extended several years beyond the above date. Our teacher (I use the plural advisedly, since individual instruction of any sort was practically nonexistent), a likeable old gentleman with a glass eye, whose name unfortunately escapes me at this moment, cared only to have us "sing out" as much as possible, and great were the bellowings. His activities were limited mainly to accompanying the singing of three or four numbers (awful stuff, most of them) in the morning assembly, though twice a week he made incursions into the classrooms, to the ill-concealed disgust of the grade teacher engaged in grilling the class in the more important considerations of compound interest or

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# THE ITHACA IDEA, AS APPLIED TO MUSIC IN PUBLIC SCHOOLS

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botany, and consumed fifteen or twenty minutes of valuable time for a "music lesson." Here the morning "sings" were repeated, though more carefully and with the additional stimulus of a pitch-pipe. On one occasion when it had been determined to assault a more than usually elaborate part song, the estimable old soul made a tour of the class to organize

during the morning exercises. Thereafter the vogue of the "Pilgrims' Chorus" spread and to-day it forms the stock-in-trade of every public school and community chorus. But I think it was my schoolmates who first popularized it in this fashion.

There can be no question that several of the song books latterly compiled contain a greater proportion of good material than did those in my time, even

age capacity, I mean, not of innate, abounding talent?

## Ithaca Furnishes Revelation

What I observed during a four-day residence in Ithaca struck me with something of the force of a revelation—a revelation the more dynamic and gratifying as I came to evaluate the potential significance of it all from the standpoint of possible national applicability. Ithaca

The faculty roster shows such names as Hamlin Cogswell, William Hoerrner, Arthur Edward Johnstone, Ernest Kroeger, James T. Quarles, D. E. Mattern, Burton Scales, Bernice White, Jane Wisenall, Lida Low, Leila Bartholomew and others. There are courses in sight reading, melodic dictation, in harmony, composition, choral and orchestral conducting, song interpretation, in high and normal school music and in the materials and methods of child teaching. The school day begins at 8 a. m. with choral work by the full complement of students under the leadership of Dr. Dann. The musical material consists of simple rote songs and more elaborate part songs drawn from the various graded singing books edited by Dr. Dann. I may say here that even the most unpretentious little melodies utilized for the youngest children are of unfailing charm. I heard nothing whatsoever while in Ithaca that belonged in the catalog of offensive mediocrity, which is more than I can say for any other school or college in which I have heard mass singing. Many of the most thoroughly charming rote songs are the work of Professor Johnstone.

As for the singing of these pupils, it surpassed in freshness and purity of tone quality most of what I have heard for years in our professional choral societies in New York and was no less agreeable in its accuracy of pitch and rhythmic assurance, while Dr. Dann's every suggestion respecting phrasing and nuance was



Above: Faculty of Cornell University's Summer Session (Music Department); Front Row, from Left to Right: Bernice White, Edith M. Stone, Hollis Dann, E. Jane Wisenall, Lida J. Low; Middle Row: William K. Koerrner, Arthur Edward Johnstone, Leila Bartholomew, Helen Allen Hunt, Alice Sheffer, Burton T. Scales; Back Row: James T. Quarles, Hamlin E. Cogswell, William C. Ballard, Ernest R. Kroeger, David E. Mattern

Below: The Beginners' Violin Class, D. E. Mattern, Instructor



his chorus with some regard for the status of his vocal material. Each boy was requested to sing a few notes and my heart descended into my shoes as I noticed his inexorable approach, since, with all becoming deference to those teachers who insist every living thing can sing, a singing voice never formed part of my worldly possessions. Happily, instead of ordering me to sing he contented himself with a few phrases of spoken dialogue. "Well, I guess you sing soprano," he presently decided; and then in an audible aside: "If you don't, you ought to."

## Technical Side Neglected

Of such was my elementary school musical "training." And in the high school it did not greatly differ, for my amiable glass-eyed mentor followed me thither. The technical side of music, instrumental compositions, history and all else that might fire the imagination and provoke the enthusiasm was ignored. The hymns and secular songs—many of them, I notice, are still cultivated just as sedulously—were ninety per cent atrocities. Now and then a work of merit brightened the stupefying dullness of the ordinary amorphous stuff. Well do I recall the morning we were first asked to try the "Pilgrims' Chorus" out of "Tannhäuser." Thoroughly stirred by this music, the boys sang it several times over with a zest and a spirit altogether unaccustomed. Wagner's chorus thereafter became the show-piece of our repertoire and was always used for the delectation of such "distinguished visitors" as happened to be ensconced on the platform

though one does find in them such incongruities as vocal "arrangements" of symphonic fragments burdened with grotesque and irrelevant texts; meticulously unsexed operatic arias (I have seen the tune of "La Donna è Mobile" used to exploit the very neutral cold-weather adjuration, "Ring Out, Merry Christmas Bells") and such conversions as the "Lohengrin" epithalamium into a thing of patriotic platitudes about the "Flag of the Free" or Strauss's "Zueignung" transformed into "Land of Light." All of which may be an efficacious sop to the moralities of the situation. But as schoolday impressions are not easily shaken off, these egregious substitutes are fairly bound to prejudice the youngster's finer sensibilities in greater or lesser degree when he seeks later on to put away childish things.

Duly appreciating the earnestness, energy and idealism of an educator like Dr. Henry T. Fleck, as well as the advancement effected in individual localities, I have yet encountered little calculated to persuade any but the established optimist that, in the past twelve to fifteen years, strides have been taken in the schools of this city of an influence so fundamental and permeating as to leaven unmistakably the community's musical future, to confirm and assure it. Where are those on whom the indelible stamp of musicianship has been graven by public school instruction—those of aver-

is a community musically cultured from its foundations. Its status is secure, being based upon the tradition and cult of individual musicianship, a quality that flowers spontaneously out of the enthusiasm, the spirit and the joy in which its children respond from their earliest years to a devoted and most admirably systematized training. The accomplishment impresses as no less personal than collective. The impulse of individual initiative, carried to a pitch altogether unparalleled in larger centers, lifts this community achievement to the pitch of inescapable inspiration. And the moving spirits in this happy state of affairs are Laura Bryant, superintendent of music in the public schools of Ithaca, and Hollis Dann, head of the music department of Cornell University for the past ten years.

Through the indefatigable courtesy and kindness of Dr. Dann, I was able, during the brief period of my visit, to attend practically everyone of the Summer School classes for music teachers, as well as to hear the work of the fourth year public school children, the singing of a group of high school girls and a performance by the high school orchestra. The attendance at the Summer School was large and diversified. I have at hand a catalog containing something like three hundred names of instructors from as far south as Texas, as far north as Minnesota, as far west as Wyoming.

executed with an accuracy and readiness born of genuine musical intuition.

## Classes in Conducting

I lack space at present to comment as I should wish on the classes in harmony and in dictation, on the vivid exposition of these topics by such instructors as Miss Wisenall and Miss White, and the aptitude and ready grasp revealed by the students in these departments. On the other hand, I cannot dismiss so lightly the classes in choral and orchestral conducting, the first under the genial Professor Hoerrner, the second under Mr. Mattern. The feature of the first is the criticism of the person appointed to conduct a number or two by some other member of the class. This is at once stimulating and suggestive. Despite occasional rigidity of beat the control over their singers exercised by most of these young men and women, as well as the musical judgment displayed in matters of tempo and shading, is engrossing. There are exceptions, of course. I heard one student critic take her leader pretty severely to task for an insufficiently subtle "reading" of Mendelssohn's "Farewell to the Forest." On the other hand, another earned justifiable commendation for taking the "Lohengrin" wedding march nearly twice as fast as its normal tempo in contemptuous disparagement

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# THE ITHACA IDEA, AS APPLIED TO MUSIC IN PUBLIC SCHOOLS

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because it was sung to the banal verses mentioned above about the "Flag of the Free." Orchestral conducting appeared to give the students a rather harder nut to crack, even though the "orchestra" on the occasion to which I refer consisted only of a violin and piano recruited from the class, the regular players (from the Ithaca schools) having capitulated that day to the grilling heat.

Their almost uncanny facility in sight-reading is one of the outstanding hallmarks of the musicianship of the Ithaca school children. The completeness of their grasp is due not merely to the excellence of the system by which they learn to think tonally, so to speak, and to dispose of all manner of intervals with the instinct of a second nature, but to the early age at which their instruction is begun. With the sixth year as a starting point the youngsters have acquired by their tenth or twelfth a versatility as effortless, almost, as their use of words. Coincident with this fluency of musical thought there will be found an amazing sensitiveness to pitch, a faculty of intonation so delicate and so certain that even the close of long periods of unaccompanied singing will show them on the precise level of piano or pitch pipe. In not more than two or three instances did I notice any deviation from this rule. And yet, in their sight-singing classes, the adult students, despite their heroic efforts, had no such success and a few minutes of a *cappella* work showed almost invariably extensive departures from the key—the consequence of a failure to cultivate the sense of absolute pitch at an age sufficiently tender to insure its fixity. It is manifest that many of these older students feel deeply the effect of this inhibition on their part. Yet even the best will in the world does not serve to dominate it altogether.

The practice of mutual criticism obtains in the class in practice teaching conducted by Edith Stone. Some eight or ten youngsters—boys and girls of about nine to twelve years—are placed under the temporary tutelage of divers class members. Their "teacher" exercises them in the singing of scales and intervals and in rote songs both individually and collectively, and is subsequently judged by his colleagues with regard to personality, success in appealing to and maintaining the children's interest and enthusiasm, clarity of explanation and such sins of omission as may be charged to him.

## "Musical America" Utilize

Musical history is something of a side issue in this summer course, being assigned merely as a home study, though an examination on the subject must be undergone. Current musical events are familiarized through the medium of *MUSICAL AMERICA*. The closest approach to an active study of history, appreciation and form is supplied by the absorbing lectures of Ernest Kroeger, the noted composer, who employs as texts the famous Progressive Series of Piano Lessons, edited by Leopold Godowsky. The signal value of this method here receives effective demonstration.

Nothing more convincing of the worth of Ithaca's school methods, nothing more illustrative of the city's musical personality and potential resource than the exhibitions of a group of fourth year elementary school pupils, of a score of high school girls and of the same institution's orchestra, could be imagined. To the outsider, unprepared for such a disclosure of native ability, of glowing enthusiasm, of eager emulation and a joy of achievement that makes all obstacles readily surmountable, it was moving in the highest degree—inspirational, in fact, and uplifting. It seemed a veritable soul expression—not careless and haphazard, but none the less spontaneous and direct for the growing ability to handle tastefully and understandingly the elements of expression. Not all the members of the orchestra were present. Yet under Mr. Mattern's guidance six violinists, an abbreviated woodwind and a curtailed brass choir played with a spirit, a precision and a firmness that I have never heard even remotely approximated in a New York school orchestra of the same average age. One read the intensity of their musical enjoyment on the faces of individual players—the look of ecstatic absorption that illuminated the features of the little cornetist, for



Above: Choral Club Composed of Girls of the Ithaca High School; Lower Left Hand: Class in Fifth Year in Music of the Ithaca Public Schools, Alice Sheffer and Leila Bartholomew, Teachers; Lower Right Hand: The Ithaca Grammar School Quartet

example, will long remain with me.

The twenty or more high school girls sang a number of delightful part songs with voices of the freshness of morning dew, with a lovely sense of nuance and flawless intonation. They do not shrink from attempting anything at sight, and in them the faculty of extempore reading is developed to a point of consummate proficiency. I could not help suggesting to Dr. Dann of how admirable a performance of Grieg's exquisite but little known cantata, "At the Cloister Gate," these young women would undoubtedly be capable. It is remarkable and enchanting the uniformity of tonal excellence one hears from both the younger and older children in Ithaca—an ethereal, floating, volatile quality, always resonant, always free from every vestige of strain and constriction. It is the consequence, Dr. Dann informs me, of the steady cultivation of the pure head quality from the earliest singing years onward.

The younger children provided one of the most amusing and at the same time most affecting spectacles it has ever been my privilege to witness. If their competitive antics, their anxiety not to miss a chance for solo distinction, and their self-importance were at one moment deliciously comical, there was that in their ensemble singing of the charming little rote songs of Professor Johnstone and others which caught the listener in the throat. As vocal work, pure and simple, it was of extraordinary loveliness, as technical accomplishment oftentimes startling. The little performers reveled in the opportunity of displaying their talents for the benefit of their audience of adults. Several of them came to the front of the stage and sang solos with the poise and the self-importance of seasoned artists. One little miss in blue, for that matter, exhibited a thorough routine in the mannerisms of the professional prima donna, but employed them with a tact that obviated any unbecoming interference with her song.

Dr. Dann's frequent calls for volunteers to sing a scale, or a series of intervals, or to compose some melodic phrases (for these little ones are called upon early to exercise a creative faculty) brought immediate and hearty response. I must add that none of the boys was backward about coming forward. And they evinced little of that timidity and restraint at lifting up their voices after the fashion of the vast majority of boys in our city schools. Dr. Dann's charges have clearly not had inculcated in them that utterly stupid and vicious idea which has so retarded our national musical growth, to the effect that the open enjoyment and practice of music is an unmanly affectation, an evidence of weakness and effeminacy. If their individual hearing did not equal the grace of the girls, their absorption in their tasks was no less complete.

The listeners were treated to displays of prowess in sight-reading that may well have been the envy of many. A chance error on the part of one child would bring simultaneous flourishes of a score of arms, indicative of an excited eagerness to criticize, to correct, to surpass. Then, too, they clamored for an opportunity to execute little contrapuntal tricks. Stirred by the mechanical sport of the stunt and at the same time delighted by the musical charm of the result, they sang with no end of relish the dainty French "Au clair de la lune" against a rote song in their textbook. And when they had gone through the several stanzas they exchanged parts and went at the task all over again.

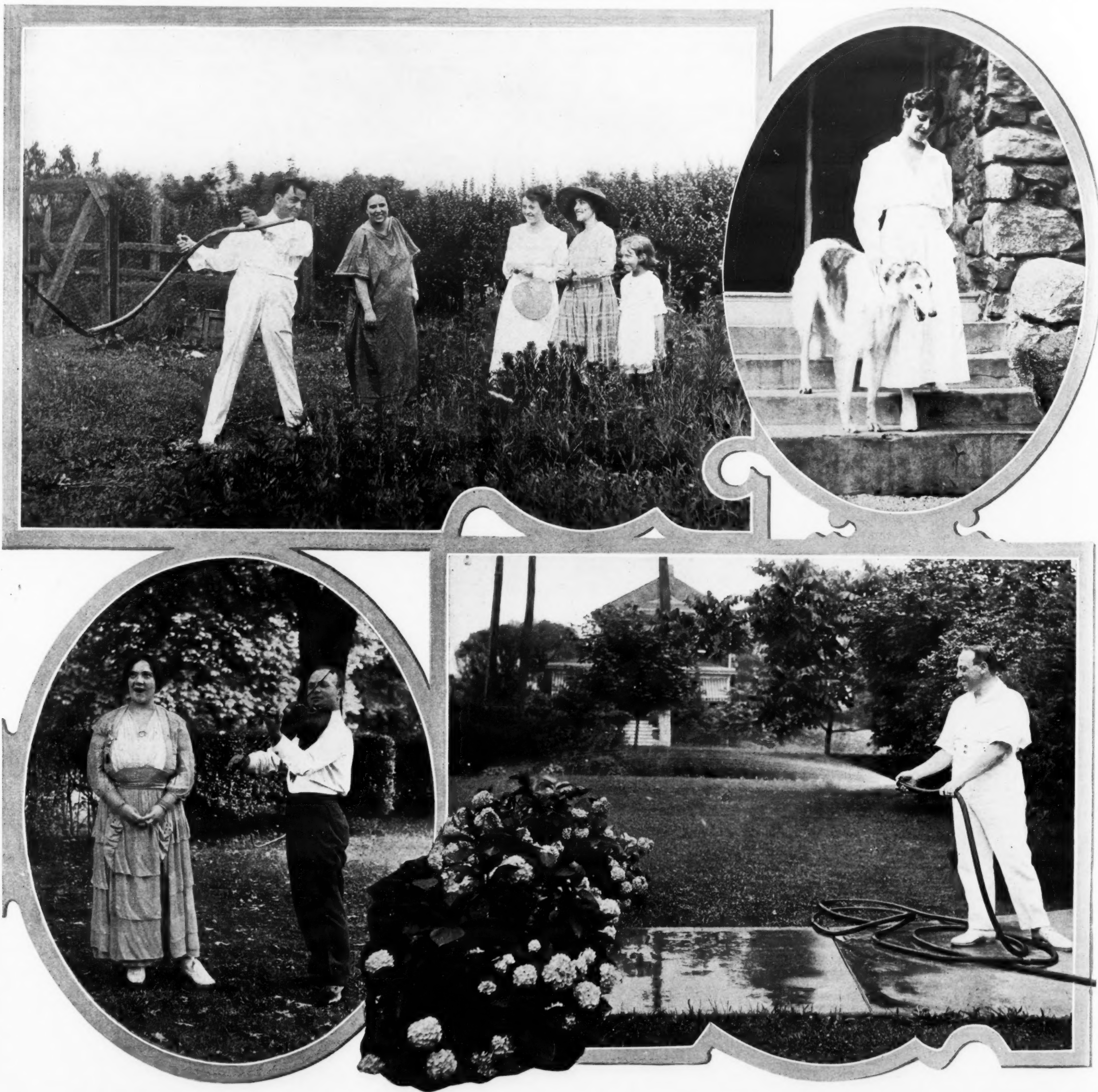
I regret keenly my inability to have heard the children of the classes both higher and lower than these of the fourth year, many of whom were absent on vacations. But I did carry away the certainty that their musical appetite increased by what it fed on, and that what it fed on was incontestably good. The system of instruction is in its details excellent. But more important than the objective essentials of this system

is the spirit in which it is given the community and by it received.

I have said that I returned from Ithaca at once heartened and dubious. For the methods and educational principles of Dr. Dann I feel illimitable admiration and confidence in their basic efficacy. But whether they could consummate in our larger cities—or, for that matter, in many of the smaller ones—results equivalent to those in Ithaca, I am inclined to doubt. That implies no reflection on their pedagogical soundness, but on the difficulty, if not the present impossibility of commanding the co-operation indispensable to their richest functioning. The parsimony of school boards, the aversion of a bovine supervising pedantry to the devices of advancement, the insufficient concession of time to the pursuit of a study still largely mistrusted as decorative and inessential, the disinterest or hostility of parents and the sophistication of the average city child—these and other elements are not the kind which yield that precipitate of enthusiasm and interest that helps to a fertile issue such a mode of instruction as prevails in the town of Ithaca. And their eradication is a matter not of intensive reform but of a none too hasty evolution. The extension of Ithacan methods, their propagation and fruition in great numbers of our smaller centers of population, together with the existence of a proper state of public receptivity, would effectually guide America toward a splendid musical destiny—the great capitals perchance imbibing the salubrious new influences as the older generation died out and the younger, its spirit enriched and quickened by a gradual assimilation of the fresher tendencies, came into its own. Perchance, I say! But even allowing my hypothetical condition, the process of a generation is not hearteningly speedy for the fulfillment of such emulous ambitions as Ithaca must inspire in the musically disposed inhabitants of less favored localities.



# SUMMER ROLES PROVE CONGENIAL TO THESE ARTISTS



**M**ETROPOLITAN MUSICAL BUREAU artists are enjoying themselves in varied ways this summer. These snapshots give but an inkling of what some of them are doing. They do not, for instance, show Marie Rappold feeding her chickens at her farm in Sullivan County or Giovanni Martinelli singing High Mass for the soldiers at Fort Monroe. But other avocations are disclosed to view.

Here, for example, is Luca Botta, taken on his farm at Shippan Point, Stamford, Conn., proving to an admiring group that a tenor's prowess does not stop at voice control. The ominous weapon he holds in his hands is in immediate danger of mowing down a whole family, but the young Italian tenor handles it as though it were his life work.

Anna Case, in the upper right hand corner, walks softly down the steps of her

Long Island castle with Boris, her faithful companion. When Boris is alone he frightens passersby by his ferocious appearance. When his mistress is with him, however, all fear of the dog is dissipated. If it weren't bromidic, one might name the picture "Beauty and the Beast," and let it go at that.

Down below, in the left hand corner, is Mischa Elman, the famous violinist, engaged in a practical tone test under the Elms at Great Neck, L. I., with sister Elman, who is studying for grand opera.

Giuseppe De Luca, happy as ever, is here seen on his Long Branch estate spraying the lawn. The white habiliments he has on are imported. But they keep him cool, so he doesn't care what people say about them. The hydrangeas in the foreground are home-raised and will be cut and preserved in the De Luca parlor vase this winter as a pleasant reminder of a glorious summer spent in the U. S. A.

## Max Rosen Meeting with Success in Tour of Scandinavian Cities

News comes from abroad of the success of the young American violinist, Max Rosen, who left New York three years ago to study with Leopold von

Auer. Young Rosen studied in New York under Bernard Sinsheimer and was heard by Kathleen Parlow, who was instrumental in placing him with her master, Professor Auer. Young Rosen has this year been playing in Norway, Sweden and Denmark, his recitals in Bergen, Copenhagen and Stockholm having been unequivocal successes. One Stockholm critic hailed him as "one of the most important violinists we have heard here for some time," while a Danish critic compares him with Heifetz, the young Russian violinist, who makes his first American tour during the coming season.

## George Rasely to Be Heard in Light Opera of an Oriental Nature

Arrangements have been concluded between Gertrude F. Cowen, manager of George Rasely, the young American tenor, and Morris Gest, whereby Mr. Rasely is to be one of the featured attractions in "Chu Chin Chow," the Oriental fantasy by Oscar Asche, the music by Frederick Norton, the English composer. "Chu Chin Chow" had an exceptionally successful run for more than a year at His Majesty's Theater, London. Mr. Rasely is to play the part of the young lover and has a number of attrac-

tive arias to sing. The tenor is not, however, to forsake his former activities, as Mr. Gest has given Mrs. Cowen every opportunity to place him in concert between seasons and also in the vicinity of New York.



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Dear MUSICAL AMERICA:

Those who carefully read their morning and evening papers for "the news"—that is, of course, for "all the news that's fit to print"—and consequently form definite opinions about matters, particularly with regard to the great war, have little or no idea of the attitude of the hundreds of thousands of people who know of the great events, and even of the war, only by hearsay, for the simple reason that they do not read a newspaper. And among the latter you will find a large number of musicians, not alone those of foreign birth or descent.

Did you ever stop to think how, even with the large circulations of our leading daily papers, they do not reach entire masses, considering the population of New York, which is in the neighborhood of six millions? Indeed, some of the French editors who have been here have marveled at the comparative smallness of the circulation even of our most popular dailies, compared with the great circulations of certain of the Parisian journals.

Recently I had an opportunity to become acquainted with the views of types of those who do not read newspapers, and so got an insight into the opinions of people who, you would think, were vitally interested in the great struggle now going on in Europe; whereas, as a matter of fact, all they know is what they can glean from the conversation of others.

So let me introduce you to a little party of musicians, of whom two are Germans, one is a Frenchman, and one is an Italian, though the latter has affiliations with Belgium, for his mother is a Belgian. The four are acquaintances and, in a sense, friends. They meet occasionally and discuss matters, and thus there came up the recent appeal of the Pope to the nations at war to cease hostilities and come to an agreement on the basis that he suggested. The two Germans, one of whom is a Protestant, the other a Catholic, were fairly in accord in the view that the Pope was right in making the appeal, for, said one of them, "It is the highest time that the Allies should realize that they are beaten, and that they never can make as good terms later as they will be able to make now." When the Frenchman suggested that the Allies were not beaten, but that the Teuton nations were gradually getting the worst of it, the Germans protested and proceeded to demonstrate that every single point of vital importance in the war had been decided in their favor. They pooh-poohed even the suggestion that Germany had failed in the main objective, which was to reach Paris, break up Russia, invade England. Indeed, they would listen to no argument whatever.

When the Germans were asked what they thought of the atrocities committed by their armies in Belgium and France both screamed: "All lies! lies! from England!" When the submarine issue was referred to, they screamed: "We were attacked! England tried to starve us! We had to defend ourselves!"

I tell you this for these two Germans are typical of opinion in Germany, as far as we can understand it to-day, namely, that it has been shown that not only have they won great victories, but that they are unconquerable, and that, while they would regret the further loss of life, the issue can never be changed from what it is to-day. And it is precisely because this is the view of the German people

that it will be so difficult to convince them that it is wise for them to make the best terms they can now, and that the boot is not on the leg they think it is, but on the other leg.

With regard to the French musician. He gave it as his opinion that while the proffered good offices of the Pope were to be received with all due courtesy, at the same time it seemed to him a good deal as if when a man's house had been attacked by a lot of marauders who had started to rob the place, had threatened to burn it, indeed had killed some of the servants, and while he was successfully holding them at bay someone had appeared on the scene with the proffer of services to settle the trouble by suggesting to the citizen who had been attacked that he permit the marauders to retain all the booty they had secured, and also allow them to go free from any harm or possible prosecution, on the ground that while such attacks were to be deplored, after all, the citizen had invited the attack in a measure, because of his "unpreparedness" and also because he possessed considerable property that the marauders desired to appropriate.

The weakness of the Pope's proposal, continued the Frenchman, is twofold. In the first place, it makes no effort to place the responsibility for the starting of the war upon the guilty persons, and in the second place, it suggests no plan by which, after peace has been proclaimed, such a frightful crime can be prevented in the future.

This shows the attitude, I believe, of the majority of the French people, namely, that they are convinced that a great crime has been committed, that they have been assaulted without having given any provocation, and that there can be no cessation of hostilities till they have not only won back all that they have lost, but have received indemnification and security for the future. In a measure, you may say that this is, too, the attitude of the English Government and people.

Finally, there was the Italian musician. He is also typical of opinion in his native country, for the reason that he omitted all consideration of the issues between the French, English and the Germans, or between the Russians and the Germans, and confined himself solely to discussing the issue as between Austria and Italy. On that his mind seemed absolutely centered. He declared that Italy would never give up the struggle until she had secured what was her right, the Trentino and such domination of the Adriatic as would forever prevent Austria from continuing the rôle she had played for centuries, of cruel and brutal oppression of the Italian people. For that already too much had been sacrificed.

These musicians may be fairly taken as representing not only the nationalities to which they belong, but furthermore a large section of the people who, as I said, get their opinions from hearsay and not from the press. They show such radical differences as should make it clear that one of the great obstacles in the way of peace being concluded within a reasonable time is that the peoples themselves in this war are playing a larger rôle than they used to in former years, when they were simply the willing agents of the governing powers. We know from the reports that come from the trenches that the future is just as much under discussion by the men who are fighting as it is under discussion by those who are at home. If this means anything, it means that it will no longer be possible for a few statesmen to meet, as was the custom in former years, and patch up a peace. When peace comes it will only be, therefore, when the peoples themselves have come to certain definite conclusions and are ready to arbitrate the issues before them. When musicians, who are, as a rule, indifferent to everything that is going on around them except that which concerns their particular vocation, express their views on political and other matters, you may be assured that others besides them who take a far livelier interest in current affairs are doing the same thing and far more thoroughly.

Some little while ago George B. Nevin of Easton, Pa., was so good as to write me with regard to musical works being entered in contests for prizes—so much for a part-song, so much for an opera. In this connection Mr. Nevin quoted Ruskin, the great English writer and critic, who once said: "Nothing is ever done beautifully which is done in rivalry, or nobly which is done in pride."

Mr. Nevin also sent me an editorial in the *Evening Bulletin* of Philadelphia, which he thinks bears closely on this question. In this editorial the writer, in commenting upon such progress as our

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 89



George Barrère, who has been called the Casals of the Flute. Might Not Casals be called the Barrère of the 'Cello?

native composers have made, says with particular regard to the production of certain native operas at the Metropolitan:

"The point to be made is that no patriotic spirit, no financial support and no meretricious methods whatever can produce great art. That is individualistic. Our own composers will get all the consideration, all the applause and all the success they deserve. But the inspiration, that creative imagination which is the well-spring of all art, comes from within and not from without."

With all of which I will heartily agree. I will furthermore agree with Mr. Nevin's view, and particularly will I agree with the sentiment so finely expressed by the late John Ruskin.

Here, however, I beg to interpose a question which does not seem to have occurred either to Mr. Nevin or to the writer in the *Bulletin*, namely, that while I do not believe that the American composer of the present or future is to be seduced from his lair by dangling a prize before him as you would entice a trout with a fly in early spring, I am convinced that what is needed is a change of heart on the part of the public. Just so long as the mere announcement of the production of an important work by an American composer is received with indifference, or even with a sneer, just so long as even the inferior work of foreign composers is acclaimed, just so long as the very idea is scorned that we have among our over one hundred millions a great deal of talent which is anxious to express itself, just so long will our composers either refuse to produce or, if they have produced works of merit, will they be prevented from getting a fair hearing, even if they be heard at all!

No one can ever make me believe that a people which has produced great writers, great painters, great singers, great statesmen, great scientists, great orators, which long ago surpassed the world

in its inventive genius, in its enterprise, whose business-men excel, as do its surgeons, architects, can be absolutely barren when it comes to a question of musical composition. True, this is a materialistic age and we are a material people. But we had to be, in developing our country, in building it up from the rawest possible conditions. True, also, that for a time we had to depend upon Europe for much of our art and our music. But to deny that the talent for musical composition exists is, to me, an insult to one's intelligence.

The whole question, therefore, is how can we get this latent talent out? The mere offering of prizes is a good deal like the offering of prizes to school children "to be good" or to learn a foreign language.

When we give the same encouragement to our composers that the French do to theirs, the Italians to theirs, the Germans to theirs, we shall, in the course of time, produce great ones who will not go delving among Indian themes or Negro melodies for their inspiration. They will be inspired with the idea, and, indeed, ideal of triumphant democracy. They will break away from the old traditions, from the old music forms, and they will give us noble works, symphonies, oratorios, and particularly live, gripping music-drama, instead of the artificial stuff which masquerades as opera, and which we listen to to-day with complacency because it is the fashion and also because we are enabled to hear some beautiful voices.

Albert Spalding, I notice, has endeavored to answer what I wrote in defense of the work of the community chorus. In doing so, however, he has put into my mouth something I did not say, and has then proceeded to treat it to a dose of that charming mixture of sar-

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

casm and ridicule of which he has so large a supply. I never stated, as he asserts, that because community singing is admittedly "good socially" it must be "good musically." What I did say was to the effect that no one would admit more readily than I that in all art there must be certain ideals, and, indeed, certain high standards. But, at the same time, I insisted that music hitherto had been considered either from the intellectual point of view or from the purely emotional. The intellectual appealed to the intellectual audience through the symphony and other high-class music, while the appeal to the emotional was made largely through opera.

Apart from these, well enough in their way, there is the real purpose of music, which I contend is "social," for music belongs to the mass. It is one of the greatest means, being, as it is, the only universal language, of bringing people together—an evidence of which is now being shown not merely through the community choruses all over the country but through the mass singing of the troops in the camps.

Later on, when the season opens, I hope to take the matter up again more at length, and will endeavor to show that music has failed to accomplish her main purpose because she has, as I said, been considered hitherto only either from the intellectual or the emotional point of view. From this I shall also endeavor to show that the main object of all art should be, not merely to humanize, to civilize, to bring not merely the people of one nationality but the peoples of all nationalities together, for it is because the peoples of the various nationalities are from their very birth educated and bred up to racial prejudice, to religious hate, that the awful horror now going on in Europe is mainly due. When the intellectuals in music, particularly men like Mr. Spalding, get a broader view of what music means in our human life, their own art will broaden and they will begin to realize that there is much truth, as well as philosophy, in the old saying of the one who exclaimed, "I care not who makes the laws of a people, so long as I may compose its songs."

In the discussion I shall rely somewhat upon the views of one of the greatest thinkers the world has ever produced. He is a Russian, and his name is Leo Tolstoy.

Otto H. Kahn, much interested, as you know, not only in opera but in the musical life of the country, ought to be a very happy man, though from some of his recent publications concerning the taxes to be imposed on gentlemen of large incomes he seems inclined to look upon the future with a certain amount of misgiving. At any rate, what he will have to pay should not particularly distress him, for the reason that a certain Mr. J. Salter Hansen, said to come from Paris, recently delivered a lecture in the Hotel Gotham on psycho-analysis, in the course of which he said that "Americans have no soul from the philosophic point of view. They are carried away with the movement of life and cannot sit quietly, meditate, love and think. Indeed," continued Mr. Hansen, "there are only two persons in the United States who have a soul—the one is President Wilson and the other is Mr. Otto H. Kahn."

Evidently the distinguished Mæcenas of the musical world, according to Mr. Hansen, can "sit quietly, meditate, love and think."

A story comes to us from Honolulu which tells us that for the first time in the history of the Hawaiian Islands, a band of musicians gave a concert on the rim of Kilauea Volcano. The serenade was given in honor of Mme. Pele, the Hawaiian goddess of all volcanoes, who, according to tradition, makes her residence in Kilauea.

The idea of a band concert on the edge of a volcano would have been regarded as an impossible dream not long ago, but to-day it has become an accomplished fact because of automobiles and a macadam road which leads directly from the seashore at Hilo to the rim of the crater, where a park area has been laid out. The Hilo band, composed of Hawaiians, Portuguese, Filipinos and other nationalities, made a trip from Hilo to the crater, and upon the crags of lava directly overlooking the vast sea of molten, raging lava, which roared insistently, they played first the Hawaiian national air—"Hawaii Pono I"—and then the well-known Hawaiian air "Aloha

Oe." The report concludes with the statement that "the volcano accompanied the music with its deep diapason."

We have had, you know, in New York for some time past a perfect deluge of Hawaiian players and singers—in fact, it has been one of the great fads of the cabaret world. And the fad has gone to such an extreme that I think there are others besides myself who would wish that the Hawaiians would confine themselves to concerts on the edge of the craters of their own volcanoes.

\* \* \*

This being the summer, and consequently the silly season, fish stories are in order. One of the most notable that I have seen for some time appeared in the New York World the other day. It comes from Macon, Mo. It was to the effect that a number of citizens of Macon pitched camp on a lake north of the town, and then set lines zig-zag, like German entanglements. When all was ready, a fiddler that they had brought with them sat on a log and played "The Arkansas Traveler" and other classics. "And," said the historian of the party, "you ought to have seen the fish come in. By noon we had more than the party could eat. Yes, we always take a fiddler along when we go fishing, for the music charms the fish and they go blindly toward it, and so are caught in the lines."

"Not much," said another member of the party. "You see, we put the musician at the other end of the lake, and in paddling to get away from the noise the fish run into the hooks."

Now maybe some of your readers know of a better fish story than this, though I doubt it, says

Your

MEPHISTO.

## INSTRUCTS TROOPS IN MUSIC

## Portland (Ore.) Student Aids Fellows in Arms—Announce Organ Series

PORTLAND, ORE., Aug. 20.—Carl Sutton, a talented piano and harmony student, recently enlisted in the United States Army as a band musician. He is preparing himself to become a drum major. Mr. Sutton has access to a piano and when not occupied with military duties has been given permission to do some teaching. He also is instructing a number of fellow soldier musicians in harmony. Mr. Sutton has been studying with Dent Mowry for some time past.

Lucien E. Becker, the accomplished organist of Trinity Episcopal Church, has arranged to give a series of free public organ lecture-recitals once a month throughout the college year on the Olds memorial pipe organ at Reed College. The object of the series is to bring forward some of the large works of organ literature, as well as short compositions of standard merit. Mr. Becker is a fellow of the American Guild of Organists and is dean of the local chapter of the Guild.

A. B.

## Anthony Bagarozy Accomplishes Difficult Feat for Mexico Opera Season

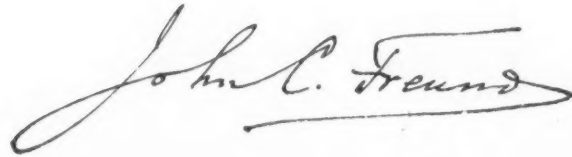
The season of opera now being given in Mexico under Impresario Miguele Sigaldi was made possible through the activity of Anthony Bagarozy of New York, who assembled the company. The list of artists who left New York on Aug. 18 has been published in MUSICAL AMERICA and contains many distinguished names, among them Anna Fitzu, Andres de Seguro and Edith Mason of the Metropolitan and Giorgio Polacco, the noted Italian conductor. Conditions at the present time made it a difficult problem for the artists to secure passports from the United States Government to leave the country. Coping with the problem, Mr. Bagarozy succeeded in arranging this detail as well as many others and got them off on the train for Mexico according to schedule, an achievement for which he earned much credit.

## Delaware Band Leader Hopes to Get Musicians from Drafted Eligibles

WILMINGTON, DEL., Aug. 27.—J. Norris Robinson, bandmaster of the First Infantry Band, has found several musicians who would like to enlist in the Delaware Infantry, but they have already been called for examination by Delaware and Pennsylvania local boards, precluding the possibility of their voluntary enlistment. Mr. Robinson, however, intends to make an effort to have these recruits for the National Army transferred to the Delaware Infantry and believes that inasmuch as it is now planned to fill up the existing organization from the draft, he will be able to accomplish this.

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## MILWAUKEE FACES A RECORD MUSIC YEAR

Greatest Number of American Artists in Local History Already Booked

MILWAUKEE, Aug. 22.—The largest number of prominent American musicians ever engaged here in one season has been booked by local concert managers for appearances the coming season. Concerts by Anna Case, soprano; Carl Cochems, baritone; May Peterson, soprano; Marie Rappold, soprano; Albert Spalding, violinist; Helen Stanley, soprano; Reinald Werrenrath, baritone, have already been announced definitely, and Mabel Garrison, soprano, and Arthur Shattuck, pianist, will be soloists at Chicago Orchestra concerts. These names are included in the announcements by the Arion Club, George H. Moeller, the Orchestral Association and Richard Koebner only; when the various societies have perfected their plans undoubtedly the list of American artists engaged will be lengthened.

"I consider the preponderance of American names in the artists so far announced a rather remarkable indication of what is happening in American music circles," said John E. Jones, president of the Arion Club. "Of course, it means distinguished merit first of all, but not only that. I take it as encouraging that American artists are taking their place on their merits on a plane with foreign artists in the estimation of the public."

"Our experience in conducting Arion Club affairs is that the public is becoming more inclined to take a kindly and confident interest in the work of Americans in all departments of music and rely less on names than performance and worth. The propaganda in behalf of American music and musicians was undertaken at a fortunate time; one of the results of the war already evident is that the nation is more confident of its power and worth and this consciousness will mean wonderful things for music in America."

"Besides American artists of prominence of those already booked, Milwaukee always hears during the season a number of younger American musicians in recitals, as soloists for oratorio performances and for the Auditorium Symphony Orchestra." J. E. McC.

## Belgian Baritone Joins Boston Opera Forces



Auguste Bouilliez, Singing the "Marseillaise" at the Unveiling of the Lafayette Tablet in Brooklyn. Marshal Joffre and Other Dignitaries of the French Commission Can Be Seen in the Foreground. Inset, Mr. Bouilliez as "Iago"

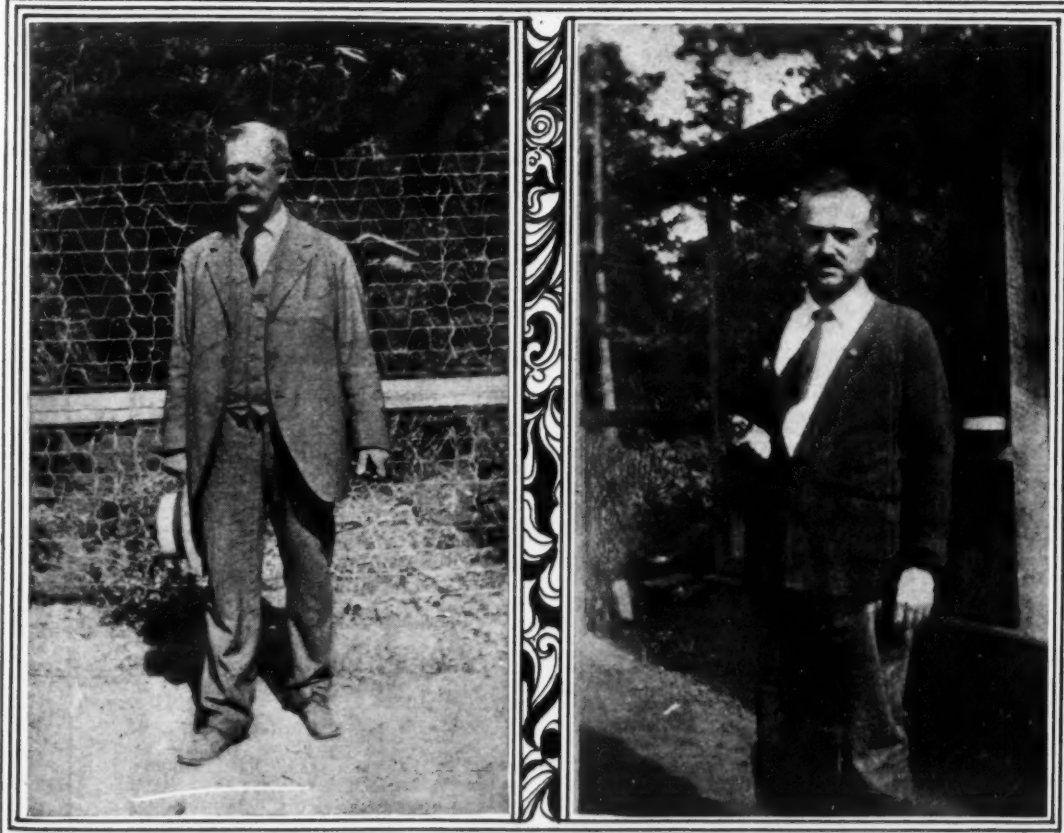
OF the prominent artists who will be among the members of the Boston Grand Opera Company during the coming season, Auguste Bouilliez, the baritone, occupies a foremost position. Mr. Bouilliez has had an interesting operatic career, having been one of the leading members of the Covent Garden Com-

pany in London and also of the Royal Theater in Brussels. He was born in Belgium and obtained his early musical training in that country. He has had particular success in "Boris Godounoff" in England and other countries and also in "Otello."

In the recent performances of opera

at Columbia University Mr. Bouilliez gave a good account of himself in "Faust" and "Tosca." He was selected to sing the "Marseillaise" at the unveiling of the Lafayette tablet in Brooklyn during the visit of Marshal Joffre to this country. He was accorded nothing short of an ovation on that occasion.

## INSPIRATION FOR TITLED COMPOSER ON THE COAST



Count Axel R. Wachtmeister (on the Left) and His Brother Composer, Albert I. Elkus of San Francisco, at Carmel-by-the-Sea, Cal.

CARMEL-BY-THE-SEA, CAL., Aug. 11.—Count Axel R. Wachtmeister, the composer, is spending the summer here. Carmel-by-the-Sea is to the Pacific Coast what Seal Harbor, Me., is in the East and is the Mecca for many artists and musicians. Count Wachtmeister is

working on several compositions, which he hopes to bring out after his return to New York in November. Among his friends here is Albert I. Elkus, the San Francisco composer. The photograph shows Count Wachtmeister and Mr. Elkus near the former's cottage.

### GIFT FROM ANNA CASE

Singer Presents Phonograph to New Jersey Regiment and Makes a Speech

CAMP EDGE, SEA GIRT, N. J., Aug. 22.—Anna Case, the American soprano, came down as guest of Governor Edge and this afternoon presented the Third New Jersey Infantry with one of Thomas A. Edison's new army phonographs, and a large number of records.

Governor Edge introduced the singer to the soldiers in a short speech, in which he sketched her remarkable career, stating that he was proud that she had been born in his State. He remarked that it was at this very camp that Miss Case some years ago had met former Governor Stokes, whose introduction secured her an engagement at the Bellevue-Stratford, which in turn led to her engagement with the Metropolitan Opera Company.

In answer Miss Case said that she was more than happy to be able to make this little gift and hoped that in distant lands it might give the boys some pleasure. She remarked that she had been nervous many a time in going before an audience, but never as on this occasion in trying to make her first speech. Then she asked the soldiers to join her in singing the "Star-Spangled Banner." After a speech of thanks by the colonel of the regiment, Miss Case sang her own national song, "Our America," and again "The Star-Spangled Banner" with the phonograph. The entire regiment joined the Governor and the colonel in three cheers for the fair singer. To-morrow Miss Case is to be the guest of the Governor at luncheon.

According to a Chicago dispatch to the New York Review, managers in Chicago have granted musicians a new wage scale to be in force for two years. The signing of the formal agreement, however, may be delayed because the musicians' union objects to paying the composer's royalty on cabaret music.

### VOLPE'S NEW MARCH STIRS GREAT AUDIENCE

Thousands at City College Stadium Join in Chorus of Noted Conductor's "Reveille of 1917"

At the fifth concert of a series given in the City College Stadium, Arnold Volpe and his band stirred a huge audience on Sunday evening, Aug. 26. This concert was on the same high level as its predecessors. A feature which aroused hearty interest and met with the warmest approval was the first performance of a new march by Mr. Volpe, entitled, "The Reveille of 1917." The program contained the words of the second part of the march and the audience was invited to join in singing it. This request was promptly acceded to, and so greatly did the assemblage fancy the catchy tune that the director-composer was obliged twice to repeat it. With striking ingenuity the opening strains of "Dixie" were employed as a contrapuntal strand by Mr. Volpe. The second time that the march was repeated the entire audience sang it standing. Perhaps the national anthem was also used contrapuntally; if so, it eluded the writer. We found this new march a dashing, spirited specimen, which seems destined to achieve pronounced popularity. Its composer was rewarded with sustained and vehement applause.

The remainder of this fetching program included "Finlandia" by Sibelius, Rossini's "William Tell" Overture, a Fantasia on "Cavalleria," a trumpet solo—the "Cavatina" from Meyerbeer's "Robert the Devil"—performed by Ernest S. Williams, Offenbach's "Orpheus" Overture, Liszt's Second Rhapsody, the "Pagliacci" Prologue, the Intermezzo from Delibes's "Naila," the Bacchanale from "Faust," the "Star-Spangled Banner" and "America." All were played with true musicianship.

B. R.



## LONDONERS THRILL TO SONGS OF THE ALLIES

Singing of National Anthems Furnishes Stirring Setting for Lloyd George's Speech on Third Anniversary of the Declaration of War—Music of Excellent Quality at the English Seaside Resorts

Bureau of Musical America,  
12 Nottingham Place,  
London, W. 1, Aug. 5, 1917.

THE dead season is indeed here, but even now there is promise for good things in the not far distant future, for music has come into its own with us and we are all anxious to "keep singing."

To be somewhat Irish, we might say that the gathering in the Queen's Hall, organized by the National War Aims Committee, at which the Prime Minister gave an address on "Why We Went to War," was the musical event of the week, for it showed conclusively and emphatically the enormous power of music and the joy of patriotic songs. Early in the morning there were people waiting at the doors, which opened at two o'clock. At 2.30 every seat was occupied and could have been twice over, the boys in khaki from overseas being much in evidence. E. Stanley Roper, assistant organist of Westminster Abbey, was at the organ and Margaret Balfour sang the solo verses of the various national anthems and Sir E. Elgar's "Land of Hope and Glory," the choruses being taken up by every voice and producing an electrifying effect.

At the entrance of Lloyd George and the singing of the British National Anthem, the huge Union Jack was unfurled. Then the Allies' National Anthems were played and their flags displayed in the following order: Belgium, France, Italy, Japan, Montenegro, Portugal, Rumania, Russia (the new anthem), Serbia, the United States of America, all amid thunders of applause, especially the last named. The proceedings closed with the singing of "O, God, Our Help in Ages Past" and "Rule Britannia." This was a never-to-be-forgotten meeting on the third anniversary of the declaration of war, which found the spirit of the people and leaders as hearty and determined as ever—

nay, more so, for they are more united.

The awards of the Royal College of Music during the midsummer term are of interest. They went to Frederick W. Taylor (Gaier Scholar), the Gold Medal presented by the late Rajah Sir S. M. Tagore of Calcutta, for the most generally deserving pupil; the £50 of the Council Exhibitions, divided among Dorothy Davies, Maud Charlesworth, Marie Aguirre, B. Moira and Helen Young, and the Clemente Exhibition of £28, between Marie Johnson and Hilda Klein. Beatrice Betts (a Lilian Eldée scholar) won the Henry Blower memorial prize and Freda Swain the Whit-Combe-Portsmouth scholarship, for composition. Dorothy Davies also won a gold medal for piano playing given by John Hopkinson, while the Arthur Sullivan prize for composition went to Rupert Erlebach.

### Music by the Sea

By the silver sea and at all the British Spas, the season is in full swing and orchestras, bands and concert parties are given daily. At South End the band of the First Life Guards plays; at Broadstairs is the Royal Marine Band and at Brighton they have a fine Municipal Orchestra and the same at Margate, Ramsgate and Folkestone. All goes well with them, even though they receive constant visits from the Hun 'planes. A women's orchestra is established in the St. Leonard's Gardens and there are *al fresco* concerts by Belgian artists. At Hastings there is a band on the pier and at Torquay an enlarged orchestra, under Lennox Clayton, plays twice daily. At Worthing there is a women's orchestra on the pier, the town band on the parade and in the Styne Gardens concerts by military bands and such singers as Dorothy George and Philip Ritte. At Ventnor Edith Dare's Concert Party, "The Qualities," draws large audiences, and at Southsea the Royal Marine Artillery Band plays daily, while much-bombed Scarborough is itself again, with bands on the spa and the north and south parades. Bath has had the band of the New Zealand Command and the

Bristol Harmonic Choir. Droitwich has the Royal Marines Band of the Chatham Division; at Leamington the Corporation Concerts are even better than usual; at Harrogate Julian Clifford's famous orchestra is much enjoyed at the Kursaal and the Opera House is filled by an ever-changing bill. At Buxton "The Daughter of the Regiment" has been heard in the Opera House and there have been excellent concerts by Belgian artists, while at Llandudno the vocal soloists have been May Huxley, Ivor Foster, Violet Openshaw, Gerald O'Brien, Elsa Stralia, Edward Halland and Dorothy Webster.

The Leighton House Society gave its last concert for this season and it was even more enjoyable than usual. The artists present were Desirée Defauw, J. Jonger, M. Yuelens (of the Louvain Opera House) and M. Voorhamme and a delightful program was presented.

The "breaking-up party" in Herbert Walenn's studio was as charming as ever, for that teacher has the gift of firing his pupils with the greatest enthusiasm and establishing high ideals. His "School for Violoncello Playing" is now one of London's leading academies.

### More War Emergency Concerts

The war emergency all-British concerts are to be continued through August on Saturday afternoons at Hanover Lodge, Regents Park, through the kindness of Sir David and Lady Beatty. These delightful gatherings are much enjoyed by all and especially by the wounded. Mr. de Lara will continue his much appreciated hospital concerts; though they are free, the artists are paid and each concert costs £5, by the contribution of which sum the giver can name the hospital at which the concert shall take place. For autumn Mr. de Lara also has a scheme by which he hopes to give operatic composers an opportunity for hearing their work—without scenery or chorus, but with good singers and orchestra.

The Lawrence Wright Music Company has just issued a delightful group

of "Songs Grave and Gay." The patriotic ones are cheerful and should be popular. "There's a Ship That's Bound for Blighty," by Morton David and Lilian Shirley, will sail far, and Douglas O'Neil has supplied another, "Somewhere in Blighty," and "England, Scotland, Ireland and Wales," cheerily showing the homing instinct of Tommy, Sandy, Pat and Taffy. HELEN THIMM.

### NOTABLE NAHANT MUSICALS

Boston and Saratoga Artists Join in Program of Varied Appeal

NAHANT, MASS., Aug. 19.—Carmine Fabrizio, the young violin virtuoso of Boston; Mme. Cara Sapin, the well-known contralto of that city; Marguerite Neekamp, soprano, and Horace Alwyne, pianist, of Saratoga, N. Y., joined forces last evening in a pleasing and interesting musicale at the Hotel Tudor here. Mr. Fabrizio and Mr. Alwyne played the César Franck Sonata, and for his solo numbers Mr. Fabrizio chose pieces by Ysaye, Kreisler, Sarasate, Schubert and Couperin, and Mr. Alwyne was heard in Debussy and Brahms solo work.

Mme. Sapin and Miss Neekamp have been singing all summer at the services of the Nahant Summer Church, but their appearance at this musicale gave the opportunity of hearing them in the larger scope of recital music and their performance in several duets and in solo groups gave unbounded pleasure. In addition to her group of songs in English, Mme. Sapin added "The Indian Love Song," by Lieurance (with violin obbligato admirably played by Mr. Fabrizio), and concluded the program with a group of American Negro folk-songs, which she sang inimitably. Being a native of Kentucky, Mme. Sapin is thoroughly familiar with the manner and ways of such songs and she possesses a contralto voice of much sympathy and colorful beauty.

Mr. Fabrizio and his art won many new admirers upon this, his second appearance here this season. He is a violinist of sterling worth, both as technician and interpreter. Miss Neekamp and Mr. Alwyne both shared in deserved applause for excellent performances. Mr. Alwyne won double honors by supplying artistic accompaniments in addition to his solo and sonata work. W. H. L.

# SARAMÉ RAYNOLDS



### REPRESENTATIVE PRESS COMMENTS

*The News Scimitar*, Memphis, Tenn.

("Tosca.")  
Saramé Raynolds possesses beauty of feature as well as a personality which was charming, and she attracted the eye even before the first liquid note was cast from her limpid throat. Her voice was satisfying and she met every demand and proved a worthy member of an excellent cast. Her acting was sympathetic and especially did she win favor when she rendered the soul-stirring prayer, Love and Music.

*Commercial Appeal*, Memphis, Tenn.

Last night's performance was a wonderful one in many ways. Saramé Raynolds is a singer of strong dramatic power, but in the part of Floria Tosca the singer has to be something more. It is the requisite of modern opera. She must not only be melodramatic at times in her vocal expression, but she must throb and thrill and play upon the emotions of her audience, and this is exactly what Miss Raynolds did last night. Her voice possessed the sustaining quality of subtle strength that potently illuminated her acting. She has a voice of supreme sweetness but a voice virile in its expression, a voice that waved over the audience last night with a splendid overflow of harmony.

*El Paso Herald*, El Paso, Texas.

("Tosca.")  
Miss Raynolds' singing shows the effect of extremely careful training in method under competent masters, of earnest study and of wise conservation of a voice naturally superior. She never strains for vocal effect, yet lacks no power of dramatic declamation. Her high notes are splendid, clear, perfectly pitched with ample reserve power and refreshing absence of grimace; naturalness marks all her singing; her ordinary tones in all registers are velvety and full of color. There is no wasteful lavishness, no mere gymnastics, but always she conveys the impression that she has plenty of reserve and perfect control. Perhaps in her acting the outstanding quality was her fine poise, an unconscious yet immanent dignity that enhanced the charm of the character part without in the least impairing its warmth. As an actress, Miss Raynolds is intense yet restrained; her portrayal of the part of "Tosca" was vivid and human. At times hotly passionate, at others deeply moved, she never overworked the part or resorted to tawdry devices to attract attention. That was the art of it. Good singers who can really act are mighty rare in grand opera anywhere. Miss Raynolds possesses both accomplishments. With her gracious personality and her artistic costuming, Miss Raynolds gave a radiant touch to the scarcely cheerful setting of the opera and pleased the eye as her singing gratified the ear.

*Milwaukee (Wis.) Free Press*.

("Tosca.")  
The title rôle was sung by Saramé Raynolds in a very praiseworthy manner. Miss Raynolds has plenty of vocal material, excellently trained and of pleasing quality. With a graceful appearance she combines good acting ability and what she may still lack in experience the years to come will supply.

*Milwaukee Sentinel*.

"Tosca," the newest work in the repertory for Milwaukee, was the best submitted by the company. Riccardo Martin sang Cavaradossi and Saramé Raynolds, a beautiful and gifted soprano, rendered the name part. The Sardou play is replete in fine acting opportunities of which Miss Raynolds took the most complete advantage. It was sung splendidly.

Re-engaged Season 1917-18  
BOSTON OPERA CO.



## GROVE PLAY HEARD IN CONCERT FORM

Good Opinions of Redding's "Land of Happiness" Strengthened in San Francisco

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Aug. 18, 1917.

THIS year's concert of the "Midsummer Music of Bohemia," following the annual Grove Play of the Bohemian Club in the Redwood Forest on the Russian River, attracted a large and fashionable audience to the Cort Theater yesterday afternoon. Joseph D. Redding, composer of the music for this year's play, "The Land of Happiness," displayed his ability as a conductor in the second part of the program, skilfully directing the orchestra of seventy pieces and a large chorus in the presentation of the principal features of his new work. Dr. Humphrey J. Stewart and Wallace A. Sabin had charge of the orchestra during the concert's first part. The complete program was as follows:

PART I. Ballet Suite from "Gold," the 1916 Grove Play, by Dr. Humphrey J. Stewart, the composer directing. "Song of Connaught" and Intermezzo from "St. Patrick at Tara," Grove Play of 1909, by Wallace A. Sabin, the composer directing. "My Ideal," by Tosti, and "Had You But Known," by Denza, tenor solos sung by Harry Robertson, accompanied by Benjamin S. Moore at the piano, Rudolph Seiger, violin, and Herbert Riley, cello. Stereopticon views of the grove and the 1917 Grove Play.

PART II. Selections from "The Land of Happiness," music drama with book by Charles Templeton Crocker, and music by Joseph D. Redding. Prelude. Prologue, with the poem read by Richard Hotaling. March of the Viceroy. Scene between *Shi-u-nin* and *Fei-Yen-Fah*, with Harry Robertson and Kenneth Cook as the vocal soloists. Intermezzo, violin solo by Rudolph Seiger. March of the Envoy. Finale, orchestra and chorus. Ballet of the Lilies, in costume as produced at the grove, danced by Kenneth Cook and ballet corps, under the direction P. J. Prinz.

Mr. Redding, though already well known in the operatic world as the librettist of "Natoma," for which Victor Herbert wrote the music, has well earned recognition as a composer, though this is his first effort in the line of musical creation. Few of the professional composers on the celebrated Bohemian list have done as well.

Having for his theme the thought of modern, progressive China, contrasted with the ancient classic, pagan land, the composer held to the thought of old China in the pentatonic scale, while all the modern influence, as exerted by the young traveled hero, *Shi-u-nin*, was put into the diatonic, with the two modes ingeniously played against each other and sometimes combined to represent the clash of interests. Ingenuity, indeed, is a prominent feature of the composition.

### True Chinese Effect

Taking full advantage of the Chinese theaters of San Francisco, in which the music of China may be heard to better advantage, in all probability, than anywhere else outside of the Asiatic country, Mr. Redding had devoted much time during the last three years to special study for the work which he had under-

## Ganz a Believer in Army Service for Artists

The Man Should Come First and His Genius Afterward, in This Pianist's Opinion — Ganz's Summer in Maine—Notable Engagements for His Forthcoming Season—New Compositions Dedicated to Him

WITH the exception of a day or two last week, Rudolph Ganz, the distinguished pianist, has spent the entire summer at his country home in Naples, Me. He came to New York last week for the purpose of making some Pathé phonograph records.

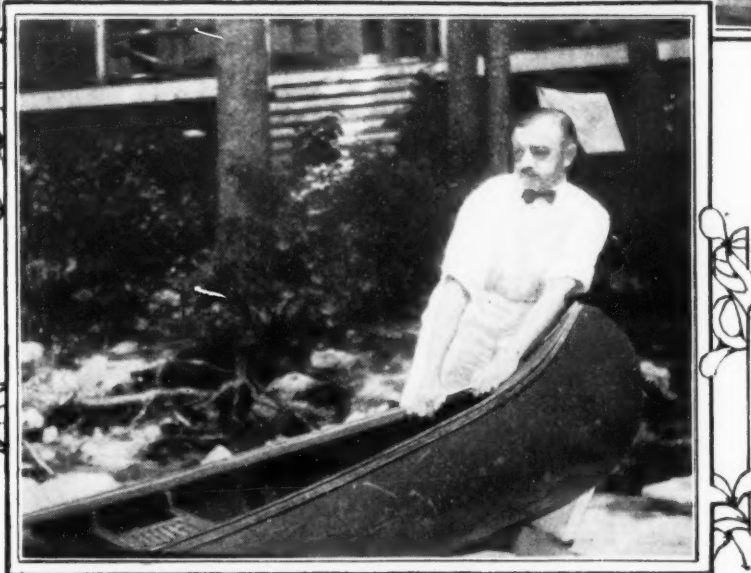
Mr. Ganz had a small class of young professional pianists in Naples this summer and these, with a circle of friends, made the summer pass in delightful manner. Mr. Ganz has a Ford automobile, in which he has made several trips to the White Mountains. He says the little machine holds records for mountain climbing. He himself is a mountain climber and he has an idea that he has communicated some of these qualities to his small car.

Being a firm believer in the advisability of compulsory military service, Mr. Ganz has pronounced and fixed ideas regarding the duty of artists in time of war. He is a native of Switzerland, where there has been compulsory military service for the last eight years, and has personally seen service in the Swiss army. He believes that there is no reason why genius should not go to war just as any other male representative of the race should and that, when a country is at war, the man should come first and genius afterward.

The coming season, which will be one of Mr. Ganz's busiest, will open with a concert in Battle Creek, Mich., Sept. 17. Mr. Ganz has been especially honored by being chosen as the only pianist for the Brahms Festival of the New York Philharmonic Society in January, when he will play the D Minor Concerto. He will also play with the New York Philharmonic in Detroit and Albany and will make his first appearance with the New York Symphony Orchestra in New



Summer Snapshots of Rudolph Ganz, the distinguished Swiss pianist, on the lake in front of his summer home at Naples, Maine. Above, with his son, who has displayed remarkable pianistic talent



York, Dec. 1 and 2. Other engagements include an appearance at one of the Sunday evening concerts at the Metropolitan Opera House in February and at one of the Biltmore Morning Musicales. This will be the third season in which he will have appeared at these affairs. He will give a recital in Carnegie Hall late in February and will be soloist with the Cincinnati Orchestra in Cincinnati and Pittsburgh, the Minneapolis Orchestra in Minneapolis and St. Paul, and the Chi-

cago Orchestra at the Ann Arbor May Festival.

Albert Spalding has written two piano pieces for Mr. Ganz, the first, "Rhapsody," marking, in Mr. Ganz's opinion, a new standard in American composition and one which need not fear for comparison with European standards. Henry Holden Huss and Charles T. Griffes have both dedicated piano pieces to Mr. Ganz and they will be used on his recital programs for the coming season.

taken in association with Mr. Crocker. That he thoroughly absorbed the color was made evident yesterday at the public hearing of his work. The true Chinese effect was faithfully produced, but in our own modern orchestration and without recourse to the use of any Oriental instruments, of which there are plenty in San Francisco and which an imitating composer might have been tempted to use.

Mr. Redding's Prelude was a pretty melody in an atmospheric setting that was strictly Oriental. Then came the Prologue, in which Richard Hotaling, the best actor that ever escaped the stage, distinguished himself again in the local art world by an intensely dramatic declamation of the *Fox-God's* soliloquy in his longing for a day of freedom.

The music goes into weird descriptiveness, with such things as the owl hootings, the gibbon's howl and the wild laughs of the fox-fiend.

A stirring number, but played at somewhat too great length for concert purposes, being without stage action, was the March of the Viceroy, in the ancient mode and heavily scored. The March of the Envoy, somewhat similar in effect, seemed barbarically Oriental.

### San Francisco Tenor Appears

Harry Robertson, a young San Francisco tenor with a fine voice, took the place of George Hamlin, the Chicago opera star, who sang the *Shi-u-nin* rôle at Bohemian Grove, but was unable to stay for yesterday's concert. He sang very acceptably, though on such short notice that he hardly had time to learn the extensive portions of the rôle brought into the concert program.

Of less interest than the other selections was the Intermezzo, with the violin solo, played by Rudolph Seiger, representing the flight of the spirit of the beautiful *Fei-Yen-Fah* to the land of happiness. The Ballet of the Lilies was well devised, but poorly executed.

In the Finale the chorus occupied the first balcony, at the rear of the theater. With the orchestra on the stage, Conductor Redding had the difficult task of directing the instrumentalists in front of him and the singers at considerable distance behind him, but he accomplished it successfully and made the number splendidly effective.

The concert in the Cort was given under the direction of a Bohemian Club committee consisting of W. H. Leahy, the impresario; W. H. Smith, Jerome B. Langford, J. B. Leighton, Charles T. Crocker and Joseph S. Thompson.

THOMAS NUNAN.

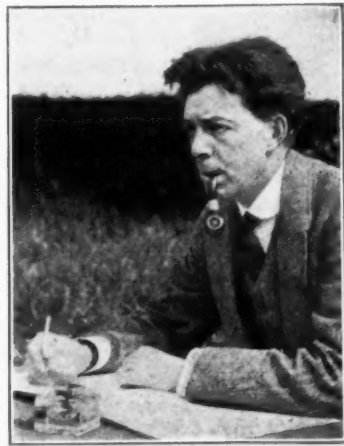
Hartford Pianist Enlists in Band  
HARTFORD, CONN., Aug. 18.—Herbert E. Holtz, well-known pianist and French horn player, has enlisted as first horn

player with the First Field Artillery band of Plattsburg, N. Y., which is under the leadership of Francis W. Sutherland.

### Mme. Lund and the Tollefsens Triumph in Winona Lake (Ind.) Concert

WINONA LAKE, IND., Aug. 20.—A recent concert in the Auditorium gave music-lovers here an opportunity of listening to Mme. Charlotte Lund, soprano, and the Tollefsen Trio. Between them these well-known artists performed a well-designed program in admirable style. Besides Mme. Lund's fine solos, each of the Tollefsen Trio's members—Carl H. Tollefsen, violinist; Mme. Schnabel-Tollefsen, pianist; Michael Penha, cellist—contributed individual offerings, which were greatly enjoyed. A huge audience attended the concert and applauded vociferously.

## BRYCESON TREHARNE



"Musical America," in its issue of July 21st, contained an interview with Bryceson Treharne, which gave a graphic sketch of the interesting career and remarkable experiences of this gifted English composer. Mr. Treharne's songs are not the experiments of a talent which is still seeking its proper mould. They are the mature offerings of a musician possessing individuality, poetic imagination, and complete mastery of his medium.

### SONGS

A Widow Bird Sat Mourning - n. 60  
The Terrible Robber Men - n. 60  
The Fair Circassian - n. 75

A Lover's Prayer n. 60 A Farewell n. 60 The Night n. 75  
Renunciation n. 60 Invocation n. 60 Uphill n. 60

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## VAST WILLOW GROVE THROUGH CHEER SOUSA

Famous Bandmaster Opens His  
Three Weeks Engagement at  
Philadelphia Park

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, Aug. 27, 1917.

THE music stadium at Willow Grove has seating accommodations for 15,000 persons and standing room for several thousand more. All this vast space was filled by an enthusiastic audience which came to greet John Philip Sousa and his band at the opening of his three weeks' engagement Sunday afternoon and evening.

Since obtaining his commission in the Naval Reserve, Lieutenant Sousa has been training a band of 250 young musi-

cians at the naval training station, Great Lakes, Ill. While his new uniform was indeed a change, he was, nevertheless, the Sousa as of old, and when the veteran bandmaster and composer appeared he received a genuine ovation.

A typical Sousa program was presented with plenty of dash and vigor, with military music and stirring marches as outstanding features. "The Naval Reserve," "Wisconsin" and "Forward Forever," the last named written especially for the faculty, students and alumni of the University of Wisconsin, revealed two new and snappy Sousa marches, which were splendidly played and cordially received.

Herbert L. Clarke, cornetist and an established and popular favorite with Willow Grove audiences, was one of the featured soloists. He played with admirable tone and technical clarity two new, well written compositions of his own. Other principals who scored and shared equally in the various and delightful programs of the day were Marjorie Moody, soprano; Percy Hemus, baritone, and Mary Gailey, violinist.

M. B. SWAAB.

## BIRMINGHAM HEARS ITS NEW ORCHESTRA

Record Audience Greet Philharmonic Heartily at  
Capitol Park

BIRMINGHAM, ALA., Aug. 20.—Yesterday afternoon's community concert at Capitol Park attracted a record assemblage—7000. The initial appearance of Birmingham's newest musical organization, the Philharmonic Orchestra, which is directed by Philip Memoli, was eagerly awaited. The nucleus of the orchestra is of trained musicians from the local musicians' union, supported by local amateur musicians who prove their fitness. In its first number, the "Zampa" Overture, the orchestra created genuine enthusiasm. Other orchestral offerings also gave delight to the big gathering. The Philharmonic accompanied Mrs. J. J.

Strickland, soprano, in the "One Fine Day" aria of Puccini.

The second part of the program was presented by the Second Regiment Band, Pasquali Bri, director. The band's efforts were warmly received. The audience sang—with a will—"Nearer, My God, to Thee," and "America." Mr. Memoli played a cornet solo, which was cordially received. The event was impressively concluded with the lowering of the flag.

Attractive Musical Program at Rialto Theater

Goldmark's "Sakuntala" Overture was the orchestral feature at the Rialto Theater this week. In honor of George M. Cohan, star of the current feature picture, the Rialto Orchestra played selections from his popular musical play, "George Washington, Jr." Paul Doret, French tenor, sang Cadman's "At Dawning" and Alberto Bachmann, violinist, performed the Vieuxtemps "Fantasia Appassionata." Another soloist was Firmin Swinnen, who contributed an organ number.

## To Music Teachers and Students

The most laudable and widely agitated movement in professional musical circles at present, proposes—

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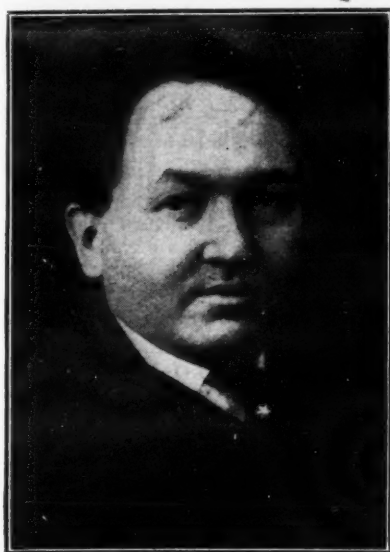
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IF the knack of getting into the law courts constitutes the better part of the genius for publicity, then Tito Schipa, the Italian tenor, would seem to be equipped in unusual degree to profit by the advantages that accrue from news advertising.

It was only a year or so ago that this young singer first really attracted any widespread attention when he haled the leaders of the La Scala "claque" to court in Milan for making threats against him because he refused to avail himself of their services. At the time he won general commendation for taking a courageous stand against the organized blackmailers of whom so many Italian singers stand in fear and dread.

Last spring he was the defendant in a suit brought by Impresario de Macchi to recover damages in a large sum for his having refused to keep his contract to go to Buenos Ayres this season. The judges, as was recorded here at the time, absolved Schipa from all blame on the ground that the submarine menace, which he gave as his reason for not going, made sea voyages so uncertain no one should be held to a contract entered into before the undersea warfare began to be so recklessly applied to neutral travel, thus disposing of the impresario's claim that by sailing from Spain the danger would be avoided.

Now, however, a breach-of-contract suit into which submarines could not be introduced by any chance has been brought against him and decided against him. It all hinges on the fact that the demands for his services last season were too many to be practical. Last carnival season he was engaged to sing at La Scala and at the Costanzi in Rome, which institutions have a sort of "combine" arrangement in making engagements, as London *Musical Times* points out.

After completing his engagement at Monte Carlo, however, the singer went to Milan and then to Madrid instead of Rome, and when cited recently to appear in Rome for breach of contract he put forward the plea that his manager in Spain would not permit him to leave, threatening him with immediate arrest if he attempted to cross the frontier. The Roman courts, however, did not consider this any excuse, and have sentenced the tenor to pay to the director of the Costanzi the sum of \$5,000 and all costs of the action, on the ground that he had entered into a contract in Italy previous to doing so in Spain.

FOR over a year past there has been a school in Paris for teaching women how to engrave music, an occupation that seems a particularly suitable one for women, says London *Musical News*. It is said that they can earn wages of from

\$1.10 to \$2 a day, according to efficiency, but in order to gain this they have to undergo a strict training, involving considerable expense.

In France, as in England, a large part of the music engraving industry was in German hands before the war, but the French, with their national characteristic

This is a particularly choice morsel in his merciless dissection of "Tosca's" composer: "The German desire, as shown particularly in Wagner and Strauss, is to be organic; the Italian composer's main desire is to be barrel-organic." By way of doing Puccini justice, however, he admits that one does not always see



—Photo by Howard E. Potter

Mme. Kubelik, Mother of Jan Kubelik, and Ottakar Sevcik Leaving the Kubelik Castle After the Christening of the First Kubelik Son, Jan Kubelik, Jr. Standing by Jan Kubelik is Stephen Suchy, Head of the Prague Conservatorium and Violin Teacher for the Kubelik Children

of taking into consideration the practical side of things, have determined to attract business rather than send it away, and so they are taking time by the forelock. As months ago the French publishers began issuing French editions of the classics to oust the German editions, so they mean to make a complete job of it and engrave as well as publish.

THAT most illustrious of English music critics, Ernest Newman, has been delivering himself of some pungent reflections on Puccini apropos a new hearing of "Tosca," one of the most popular repertoire operas used by England's opera-in-English companies. Most musicians despise this opera, Mr. Newman observes, "but they cannot help going to listen to it"—a statement that few musicians in the opera centers of this country would allow to pass unchallenged.

the monkey grinning as one does in Mascagni, though the rotary motion of the hand on the handle is generally visible.

Puccini seems to his English critic to be driven by some fatality to be always returning in his own tracks. "In 'La Bohème' a small subject made a fairly delicate miniaturist of him. In 'Tosca' a crude, melodramatic subject brought out once more the natural vulgarity of his style. In 'Madama Butterfly' he was again working on miniature figures, and so he got his usual effects with daintiness and piquancy. In 'The Girl of the Golden West' everything was once more sprawling effect, and all the tissues of Puccini's style became coarsened in sympathy. It is rarely anything but effect with him; the quality of the effect depends wholly on the quality of the subject with which his librettists provide him."

Incidentally, Mr. Newman suggests a new but plausible contributing reason for the appeal "Tosca" makes to the rank and file of opera audiences. Speaking of the Beecham tenor's *Cavaradossi*, in the *Birmingham Post*, he says: "His groaning in the torture scene was even better than his singing. It is good to see a tenor being tortured sometimes; they so often torture their audiences that when they are put through it themselves the audience feels that it is getting its own back. This may be one of the 'hidden and unexplained reasons,' as *King Marke* puts it, for the enormous popularity of 'Tosca.'"

ONE of Maurice Renaud's Paris Opéra colleagues, M. Chambon, who did what Renaud did and volunteered for service in the army when the war broke out despite his more than fifty years, has been wounded and is now in the American hospital at Neuilly.

M. Chambon, who is fifty-five years old, is a captain of artillery. His son is in the same branch of the service.

IT speaks eloquently for the hold the Carl Rosa Opera Company still possesses on the affections of the British

public that in the face of the excellent performances of opera the much-moneyed Sir Thomas Beecham can afford to give with his company the older organization can make a six weeks' season in London so profitable as to justify extending it for a full extra month!

The record of this long-established company, in which many celebrities served their apprenticeships, must have a peculiar fascination for opera-lovers in this country who have seen itinerant companies come and go without crystallizing into anything of permanence. The Carl Rosa Company's tenacity of life has provided an edifying spectacle. Of its growth and development the London *Daily Telegraph* gives these interesting details:

Over half a century ago one Carl Rose went to England from Hamburg and made an appearance as solo violinist at a Crystal Palace concert. He then came to America on a concert tour, and here he met Mme. Parepa, whom in 1867 he married. To her success is really due the genesis of the present Royal Carl Rosa Opera Company, for Carl Rose, who about 1870 changed his final "e" into an "a," formed a company. The ill-health, however, of his wife, and her consequent prolonged residence abroad, militated against the success of the opera company.

In 1874 Mme. Parepa-Rosa died, but Carl Rosa set to work with even greater vigor than before, and in 1875 he opened the Princess's Theater for a season with a company which included Rose Hersee, Sir Charles Santley and others well known to fame. In this season he produced for the first time in England or in English, Cagnoni's long-forgotten "Porter of Havre" and Cherubini's "The Water Carrier." In 1876 he produced "Giralda," by Adam, "The Flying Dutchman," "Joconde," Sir F. H. Cowen's "Pauline," and in the following years Brüll's once inordinately popular "Golden Cross," "Rienzi," "Piccolino," by Guiraud, "Carmen," "Mignon," "Lohengrin" and "Aida."

Meanwhile his company included Minnie Hauk, Julia Gaylord Dolaro, Anton Schott (unforgettable in "Rienzi"), Joseph Maas, and a veritable host of singers, many of whom were already famous, many others of whom afterwards achieved fame. "Who that saw it has forgotten Minnie Hauk's Carmen or Schott's horsemanship in 'Rienzi,' or Joseph Maas, or Santley's *Van der Decken*—now known as the Flying Dutchman?"

Then there was "that wonderful series of productions" in the early eighties when Carl Rosa brought out, one after the other, Goring Thomas's "Esmeralda," Sir Alexander Mackenzie's "Colomba," Sir Charles Stanford's "Canterbury Pilgrims," Goring Thomas's "Nadeshda," Massenet's "Manon" and Mackenzie's "Troubadour," and when Marie Roze sang *Carmen*. Among the singers were Charles Santley, Ben Davies, Charles Manners, Zélie de Lussan, Ella Russell, Kirkby-Lunn and Fanny Moody.

The company became "Her Majesty's Servants" through their excellent performances before Royalty, and it is a justifiably proud boast that it has been in unbroken existence since its inception nearly half a century ago. It has afforded many a thousand opportunities for the stage education of young singers, and it has produced many a native opera.

A LONDON singing teacher, Sterling Mackinlay, revived Audran's "The Grand Mogul" a few weeks ago by way of giving his pupils a little practical stage experience. The *Daily Telegraph* recalls that it was in this opera some thirty-odd years ago that the late Florence St. John startled the first-night audience by appearing in the leading female rôle with a real live snake coiled round her neck. It gave her audience the "creeps."

RESPONSIBILITY for this story belongs to the London *Daily Chronicle*: The conductor of the band engaged to grace the seaside baby show had been requested to discourse appropriate music. He found it difficult, but rose to the occasion, with the result that after the chairman had laid stress upon the duty of parenthood and the need of an increased birth-rate the band burst forth with an excerpt from Haydn's "Creation."

IT seems significant that at the annual meeting of the Leeds Philharmonic Society it was shown that the subscriptions had exceeded those of previous years by \$400. But at the same time, London *Musical News* reports, there had been a considerable falling-off in the money taken in at the door.

J. L. H.

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## WAR CUTTING IN ON PITTSBURGH'S MUSIC

Exposition Will Not Be Held  
This Fall—Community  
Singing in Parks

PITTSBURGH, PA., Aug. 27.—Owing to the fact that many musicians have enlisted or have been drafted into the new national army, the Pittsburgh Exposition will not be reopened this fall, this making the first time the big institution at the Point has been closed since it was built. The management, through President Francis J. Torrance and Secretary T. J. Fitzpatrick, announced that owing to the conditions stated all band organizations engaged to play by the Exposition had been forced to cancel engagements. For years it has been customary to spend about \$40,000 for music and during the two months of the exposition to bring to Pittsburgh each week or ten days one of the best orchestras and bands in the country. In conjunction with these concerts the merchants exhibited their wares in buildings other than the Music Hall, with the result that thousands attended the concerts. The Exposition has made the concerts and the whole affair a financial success.

The management is now planning to give a series of concerts in the music hall, if it is possible, to take the place of the Exposition, which usually opened about this time of the year and remained open until the latter part of October. The best talent available, it

was said, will be obtained for these concerts if it is decided to go ahead with plans. It was hoped to have them start in September, but owing to the difficulty of securing talent, no definite statement as to time can be made just now.

In last week's concerts by bands in the city parks community singing was introduced. At the concert in Schenley Park on Sunday night Arbogast's Military Band gave a good program. The first and last verses of "America" were sung and also two verses of "Flow Gently, Sweet Afton," "Columbia, the Gem of the Ocean," "Auld Lang Syne" and the "Star-Spangled Banner." Lantern slides were used during the intermission depicting the "Founding of Pennsylvania."

In Riverview Park a program was presented by Daugherty's Band. In addition to the instrumental numbers, community singing by the audience claimed interest. There were sung "America," "Annie Laurie," "Old Black Joe" and the other patriotic airs enumerated above. Lantern slides depicted the "Life of Lincoln" and also served to throw the verses of the various songs upon the screen. E. C. S.

Francis Rogers to Appear at the Training Camps

The War Work Council of the Y. M. C. A. has engaged Mr. and Mrs. Francis Rogers to give a series of three concerts at the army and navy training camps at Newport, R. I., Aug. 31, Sept. 1 and 3. During the last week in September Mr. and Mrs. Rogers, together with Edith Chapman Gould, soprano, will give six concerts in the camps at Boston and New London.



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# WARLIKE SPIRIT OF ANCIENT ASSYRIA TRANSLATED IN A MODERN DANCE

Adolf Bolm's Interpretation of the Savage Soul of Sargon in Terms of the Ballet — A Dance of Death and Its Moral — "How Little Have the Nations Changed in Six and Twenty Centuries!"

By FREDERICK H. MARTENS

THE soul of Sargon, the spirit of ancient Assyria! The writer saw it evoked not long ago at a dress rehearsal of Adolf Bolm's Ballet Intime at the Comedy Theater. In the body of the little playhouse, plunged in semi-obscurity, he had watched the "Black Death" lay his fatal finger on the pulse of young love in the weird "Danse Macabre," to the music of Saint-Saëns, against a Livingston Platt *decor* with Pogany costumes. He had seen Roshanara develop her hieratic poses *en silhouette* in a Hindoo fantasy; heard Ratan Devi (after fixing the strings of her *sitar*) sing her plaintive Kashmiri folk-songs and witnessed Michio Itow's uncanny mime-play, the "Spirit of Wine."

And then Bolm once more bounded into view and danced his "Assyrian Dance," taking the spectator back some twenty-six centuries to the era of King Sargon-Sharru-Kenu of the cuneiform inscriptions—when the militaristic power of Assur was at its apogee. All who have witnessed the Russian dancer's art in "Prince Igor" know the savage energy, the primal vigor with which he compels conviction in this primal dance of the Mongol tribe. Its choreographic design (invented by his teacher, Fokine) does full justice to Fernand Gregh's assertion that "one feels that the very soul of a barbaric people is laid bare . . . it seems as though they (the dancers) had surged forward out of the remoteness of time in a sudden migration, with their women, their arms and in their train—invisible, yet plain to the imagination—their beasts, their leather tents and their clumsy chariots with massive wheels."

It is a somewhat similar spirit which informs this "Assyrian Dance" of Bolm's, one that sets the spectator's blood atingle, a subtle suggestion, such as only a great artist can convey, that out of the dust of dead civilizations rise artistic visions of the past, as the Chaldean soothsayers themselves were wont to compel the sands of the River Zab to assume illusory human shape.

The Russian dancer who has successfully graduated from that severely artistic school, the now defunct Russian Im-



Adolf Bolm in His "Assyrian Dance"

perial Ballet—one of the few notable gifts autocracy has made to art—is usually a good bit of a savant, of an archeologist, of a musician. And to be a creator in the field of the art dance, he must have the imagination necessary to quicken the dead bones of antiquity and evoke whatever beauty of soul may have originally been its portion.

### Spirit of Militarism

It is this quality which gives this particular *pas seul* an undeniable fascination. Of course, what little evidence the bas-reliefs of Accad and Karkhemish have supplied is insufficient to serve as a base for a dance interpretation of the soul of Sargon and his people. But if we have not the dead letter we have the living spirit. And what is that spirit?

It is the spirit of militarism, of ruthless conquest, of despoliation by the strong hand! Its savagery is more conscious, more intensive than that of "Prince Igor," its implication more direct. In the light casque of an Assyrian warrior youth, with limbs bared and with the short tunic and filleted hair the bas-reliefs of Nineveh have made familiar, the dancer, cymbals (*crotole*) in hand, reveals in the eloquent language of motion the heart's desires of the grim monarch who embodied the aspirations of his warlike nation, and whose armies during his reign of fourteen years (as

his inscriptions proudly state) killed people in "quantities without number."

And far more suggestive than would be the obvious symbolism of the sword, more evocative, is the dancer's employment of the *crotole*, of the small ancient cymbals, whose descendants still serve to supply military color or suggest fury and martial rage in the modern orchestra. Each clash of the cymbals in the "Assyrian Dance" is like a war-cry and adds stress to the rhapsodic militancy of its movement.

Could Sargon see with the eyes of the spirit this dance which resuscitates the very soul of the Assyrian dream of empire, which incarnates the philosophy of his time and race, might not he mutter as his glance sweeps a world in arms: "How little the nations have changed in 2600 years! The dance of the sons of Assur before the standards of the Winged Bull is still in honor among these pigmy children of a later day. And though their weapons and engines of war are unknown to me, the blessing of Assur and of Ishtar, 'first-born of the gods, who makes the battle fierce is upon them.'"

### A Moral to Be Drawn

In truth there is a moral to be drawn from this "Assyrian Dance," perhaps the most striking of all included among the Bolm Ballets Intimes. It flashes

forth on the stage, a brief, rousing invocation to war, a glorification of the conquering instinct, a brilliant *dance apologetica* of savage delight, and then—it is over. Is it over-fanciful to imagine a slightly ironic smile hovering for a passing moment on the lips of the Russian dancer, as his cymbals clash—a smile which says: "See, I have revived for you by my art a dance of death—a warrior dance of ancient Assur, whose true meaning, known to the nations long before Troy's towers burned, is that those who live by the sword shall die by the sword! Six and twenty centuries have gone and the soul of Sargon still sways the souls of men and the dance that calls to the death of swords is still unforgotten of the nations!" And we may think of the soul of Sargon grinning cynic applause from Urugal, the Assyrian place of shades.

Or, again, there may be no mental reservation on Bolm's part in this "Assyrian Dance." It may be no more than the instinctive homage of a Russian patriot to the warriors of his race. And what more natural than that the creative artist should bear the logic of the moment in mind when giving of his best for a cause which must be dear to him above others—the relief of his wounded countrymen in arms at the Russian front through the medium of the American Ambulance in Russia!

### JULES FALK'S SEASON

Violinist Resting in Atlantic City Before Beginning His Concert Activities

ATLANTIC CITY, N. J., Aug. 23.—Jules Falk, the violinist, has come to this resort after a short camping trip in the Adirondack Mountains. Mr. Falk has made three appearances as soloist this summer at the Symphonic Festival Concerts on the Steel Pier, on July 8 and 22, and on Aug. 5. At each of these concerts his playing was applauded by audiences of more than three thousand.

Mr. Falk's concert tour for the forthcoming season will begin earlier than usual. He will open in Pittsburgh on Sept. 17 and then play for the Tuesday Music Club of Connellsville, Pa., on the 18th. A series of concerts in other cities of Pennsylvania will follow.

Edgar Schofield Operated on for Appendicitis

Edgar Schofield, the New York baritone, who had hoped to spend the latter half of August with Mrs. Schofield on Cape Cod, is passing the time in the Flushing (L. I.) Hospital instead. He took a prominent part in the first summer festival at Bay View, Mich., on Aug. 15, 16, 17 and returned to New York in time to be at his post in St. Bartholomew's Church choir on the 19th. The following day he entered the hospital and was operated upon for appendicitis. The latest word is that progress is most satisfactory and that the patient will be able to take his deferred vacation in September.

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## The Critics and the Bolm Ballet

To the Editor of MUSICAL AMERICA:

Why is it that the music critic in general, barring a few notable exceptions such as Mr. Finck, regards the ballet with unmitigated scorn and contempt, *vide* the brilliantly caustic and—in view of their harmful influence, I regret to say only too readable—articles, which have from time to time appeared in your admirable paper under the signature H. F. P.; or as in the review of the "Danse Macabre" as presented by the Bolm Ballet *Intime*, in this week's issue of MUSICAL AMERICA, signed by B. R. also (alas!) able to sting in happily chosen phrase, with an occasional lack of constructive imagination which surprises the lover of the art dance.

In general B. R.'s critique of the Bolm performance is very fair and pays a deserved tribute of appreciation. Yet we venture to take exception to his strictures against the "Danse Macabre," in especial the use of the word "commonplace." If Mr. Bolm's *légende* for his plastic version of the "Danse Macabre" is "commonplace," the fault lies with the imagination of such men as Boccaccio and Edgar Allan Poe—for they have supplied its basic idea—which Bolm has adapted with artistic intelligence to his needs. Personally, the Bolm scenario appeals to the writer as a most poetic one. Nor does it seem that a simple yet atmospheric set, in the spirit of the famous Moscow theater and Gordon Craig, deserve dismissal with a reiteration of the same phrase. And the alleged "indifference" of the dancing is surely an absolute misnomer. In few of his dances does Mr. Bolm give a more poetic, a more contrasted display of his undeniable artistry.

As to the lack of "frenzy, desperation" of the dance, it should be remembered that, pathologically, giddiness and apathy usually mark the development and climax of the plague rather than "frenzy." Here the Bolm interpretation is in its artistic variant, in strict accord with basic truths. Of course, any small orchestra version of a symphonic poem for full orchestra cannot realize the same effects, the ballet is *intime*, and its musical factor is a component, not a dominating one.

With all due regard for the honesty of B. R.'s views, the writer cannot help but feel that in writing of the Bolm "Danse Macabre," he has not brought to his task that sympathetic insight, that critical perception which as a rule inform the articles appearing above his signature. This is the more surprising in view of the concluding paragraph of his critique.

Very sincerely yours,

FREDERICK H. MARTENS.

Rutherford, N. J., Aug. 25, 1917.

## Ballet Dancing and Morality

Dear Mephisto:

Tell me, did you read the interview with Albertina Rasch (or perchance her press agent) which appeared in a recent issue of MUSICAL AMERICA? If so, I can well imagine how you must have chuckled to think that, despite your fears that the world was becoming greatly enlightened in this age, and as a result there might be a scarcity of mortals who would wend their way hellward after departing this life, you could, nevertheless, count on having your lower regions well populated for some time to come with those fools who spend a goodly portion of their time on earth expounding the theory that the human body, instead of being God's supreme creation, is in reality the work of the devil.

Miss Rasch states that any approach to nudity in dancing is most disgusting to her, and she most severely arraigns those classic dancers who indulge in that sort of thing, and even goes so far as to question their morals.

How anyone, particularly an artist,

who is generally supposed to be more sensitive to the beautiful than ordinary mortals, can find anything disgusting in the sight of a beautiful body in rhythmic and graceful motion, and be foolhardy enough to admit it, is simply beyond me. I am willing to concede that the sight of nudity, though there be a total lack of suggestiveness in the dance—as is certainly the case with every one of the dances I have ever seen Duncan and her disciples perform—can arouse impure thoughts in some minds, but those minds would probably be aroused to such thoughts while gazing on a lovely landscape. I have seen dances performed by women fully clothed which disgusted me to a degree that couldn't be exceeded, so offensive was the dance itself.

As to the morals of these dancers, I am heartily in accord with the thought you have so often expressed, that the private life of an artist is his or her own affair, and something which the public need not concern itself with. It seems to me that most people, particularly those in the artistic world, have plenty to do "sweeping in front of their own doors," without worrying about the morals of others. Often those who are most lax on this score are severest in their judgment of others. I have in mind a conversation I once had with a gentleman well known in musical circles, whose morals it is generally known are not what they might be. This gentleman said that he considered it indecent of Duncan and her disciples to dance half clothed. He said "It isn't right," as though he were a Puritan. I retorted that to me Duncan and her followers were all that was beautiful and inspiring, at which he was quite shocked. To my mind, it isn't so much what is physically presented to the eye as the thoughts which dominate the mind and color those objects which the eye sees. Poor man! he would, no doubt, have indecent thoughts were he to gaze upon a vestal virgin.

If Miss Rasch thinks her form appears graceful when clothed in the silly excuse for a skirt which the old ballet employed, and which Mark Twain would have termed "an overgrown lampshade," with flesh colored tights, poised most unnaturally on the tips of her toes, with every muscle taut, she is certainly entitled to her opinion, but why be so contemptuous of those who differ with her?

The real mission of an artist should be to educate the masses, and not to sacrifice true art in order to cater to the socially elect. Unfortunately, money dominates every field of endeavor to such an extent that ideals are all too often lost sight of, and I consider more truly successful an artist like Duncan, who despite lack of appreciation, loss of money, and continual struggling against narrowness, has finally reached the point where a goodly portion of the American public has been educated to the extent where it can appreciate what she has to offer, than Miss Rasch, who speaks of herself as being successful because exclusive society at Washington and other social centers came to see her performance.

Very truly yours,

MADELINE GREY.

New York City, Aug. 24, 1917.

## Influence of Our Hymn Tunes upon American Music

To the Editor of MUSICAL AMERICA:

With all that has been said about American music, no one has yet mentioned the fact that this country has been more influenced by its hymn tunes than by any other music. Moreover, these are of American origin. In no other country have hymn-tune writers been more prolific than here.

These are the people's tunes, our folk-songs, if you please. It is true that many secular songs have been in popular use, such as Stephen C. Foster gave us, and those which came during the Civil War, but there are many which antedated these, such as "Dandy Jim," "Buffalo Gals," "Jim Along Josey," "Lucy Long," "Old Dan Tucker," "Rosa Lee," "Root Hog or Die," "Settin' on a Rail," "Zip Coon," "Twinkling Stars Are Laughing Love," "Lucy Neal," etc. Yet these were ephemeral, though some are still sung.

It might be urged that most of the old hymn tunes are forgotten; to some extent this is true, but they are what this country grew up on musically. Every choir in every city, town and hamlet

learned them. The tunes of Lowell Mason and men of his time, and some earlier ones, are not yet excelled, and cannot be dispensed with in our religious services; to-day they constitute the groundwork of American music. Solid, practical, full of fervor and adaptable are terms which characterize these tunes. They number several hundred of high merit. Add to these the anthems of the writers of those early days, many of them of no mean quality: It makes a reservoir of musical thought which ought to appeal to our modern writers of symphonies and what not, for their nobility, if for nothing else.

Those who imagine that rag-time music is the only music indigenous to American soil do not know America. The term rag-time is a modern invention, taken from the first popular song of that character called "rags," having as refrain, "Any rags, old clo's." But the music in its rhythmic character was not new, even then. L. M. Gottschalk gave us in artistic form the irregular rhythm of the Spanish Antilles in a number of piano compositions. We may even find something of the sort in the music of Mendelssohn, of Chopin, of Beethoven, of Haydn, Handel, Bach and others, dating far back.

Real character in American music is not to be found in rag-time. At bottom the real American is profoundly religious. He believes in the Fatherhood of God and the spiritual brotherhood of men, without reference to any creeds or dogmas. He likes music which can be sung by all, or understood and appreciated by all. He feels in his inmost being the unity of mankind. To him there is no aristocracy but that of good-will and co-operation. That is what appeals to the public in "community music." But do not let our conductors lead us away after foreign ideals, or idols, if you please. Let us be Americans.

I remember in my youth being much disgusted with the lackadaisical character of Beethoven's "Adelaide," and a good many other lauded German songs, to-day held in high esteem by some.

When Wagner's music was first given here I was struck by the frequent use of melodic sequences which as a student I had been forbidden to use, because of their effeminacy. But I rejoiced when he used his strong and broad methods.

The American character demands the manly, the strong, the straightforward. Any composer to be recognized by the public as an exponent of American music must respect that character. For amusement we will listen to any trifling novelty for a time. But we do not adopt it.

Popularity and esteem are not the same thing.

Yours truly,

D. W. MILLER.

Norwood, Ohio, Aug. 20, 1917.

## The Time for Musical Emancipation

To the Editor of MUSICAL AMERICA:

In no other country is native talent so little patronized and encouraged as in America. For this we are not altogether to blame—being a young country, we have been dependent upon foreign musicians, and have consequently grown to look upon them as essential to our musical life. The time has, however, come for us to pave the way for assuming the place among the musical nations of the world which is our birthright. Heretofore it has been deemed necessary for our talented youth to go abroad, not only for instruction, but on account of the musical atmosphere and traditions of European countries, which are quite characteristic and distinct in each. This marked musical nationality has been carefully fostered. True, there was a time when the Italian dominated the whole of Europe, but each country in turn emancipated itself by establishing its own institutions, over which native talent presides. It would therefore seem that the time is ripe for us to follow in their footsteps by casting off the foreign yoke—now that we are thrown upon our own resources—and utilize all our powers to realize the one great end—American music.

Of course we are glad, and it is bound to be to our advantage, to welcome the great European artists among us, just as Europe cordially receives us, but we must primarily and above all bear our own interests in mind and work with our whole hearts for America.

Our aspirations and possibilities are unlimited, but if we never put our

strength to the test how can we develop?

This country is overflowing with talent, which not only kept instructors at home but abroad busy before the war. In fact, many teachers in Europe were Americans, to whom our students preferably went, not speaking the foreign languages. These have now, with few exceptions, returned, and should prove an important factor in consolidating our forces.

In many cases they went abroad because of lack of encouragement at home; in fact, every native-born artist has had to struggle against almost overwhelming odds. It is time that the public at large realize its obligations, be made to appreciate this and to understand its share of the responsibility. If it fails to respond, as a well-known enthusiast has recently expressed himself, it fails signally in its duty.

We are like a giant asleep and need rousing. I therefore cry, Awake, America! to your immense possibilities! to your tremendous resources, to your unlimited power and prospects, and above all, to your responsibilities—Awake!

ROSE L. SUTRO.

New York, Aug. 26, 1917.

## What "Greatness" in Song Means

To the Editor of MUSICAL AMERICA:

To criticize the statement of John Barnes Wells, who declared in a MUSICAL AMERICA interview, July 28, that the greatest song is the one that pleases the most people, is, in the tenor of John Spencer Camp's protest in your last issue, merely to open the question of what really constitutes greatness. Mr. Camp disagrees with Mr. Wells's judgment on "The End of a Perfect Day," declaring that the latter has confused popularity with greatness. Since Mr. Camp's definition, citing the works of Schubert and others, merely reflects an erudite view based upon old standards, the confusion seems to exist in his mind rather than that of Mr. Wells.

In short, there are two kinds of greatness as applicable to song compositions: one qualified by artistic worth and the other by popular appreciation. Mr. Wells never confused these. A song which moves the hearts of millions of people is truly great because of its practical effect. I would rather write one song of such appeal to the lovers of simple music than a dozen mediocre symphonies.

The final test of greatness is usefulness, not show, valuable as are the great works of art. They have their place and perform a marvelous mission, but with them should not be confused the simple offerings that are dedicated to a vastly different purpose.

Sincerely,

GEORGE CHITTENDEN TURNER.

New York, Aug. 25, 1917.

## The Straw That Breaks the Camel's Back

To the Editor of MUSICAL AMERICA:

Gertrude Atherton, who has gotten considerable publicity through her criticism of the German nation, ends an article in the New York Times as follows:

"Gerhardt Hauptmann is the only real man left in Germany!"

Quite right—only one real man left! All the others who are facing so courageously the whole world (for their country, right or wrong), they are *Super-men*!

I have been hearing our Americans, including soldiers, laugh and discuss a ridiculous "poster," which is used in New York to inspire men to join the colors.

I refer to the one with the inscription: "Help Kan the Kaiser."

I do not know who is responsible for this poster, but anything that tends to create fun, or be a joke, is far from the spirit of War, a thing always serious. What must our ever correct British allies think of our way of appeal!

This poster is unworthy of our nation and should be replaced by something more dignified.

WYNNE PYLE.

New York, Aug. 21, 1917.

## Will Help the Cause

To the Editor of MUSICAL AMERICA:

Allow me to thank you not only on my own account but on behalf of the National Patriotic Song Committee for the splendid article in MUSICAL AMERICA. I feel sure the sympathetic interest aroused by it will help the cause for which we are all working, to an unmeasurable degree.

With renewed thanks,

Sincerely yours,

YVONNE DE TRÉVILLE.

New York, Aug. 20, 1917.



## ORIENTALS LEND WEIRD ART TO BALLET INTIME



Photos by De Strelecki, N. Y.

One of the Outstanding Features of Adolf Bolm's Ballet Intime, Now Running at the Booth Theater in New York, Is the Allurement of the Mystic Oriental Atmosphere. Four of Mr. Bolm's Interpreters of Eastern Choreography Are Shown in the Pictures. At Right, Roshanara, East Indian Dancer; Middle, Michio Itow and Tulle Lindahl, in Itow's Japanese Fantasy; Left, A Study of Roshanara

## BOLM ADDS NEW SCENE TO BALLET

**"Carnaval" Has Premiere—  
Unique Choreography Interests  
New York Audiences**

TO describe the Ballet Intime in an analytic yet sympathetic spirit, to pay homage to the unique gifts of Adolf Bolm and his co-workers, to point out some obvious shortcomings and at the same time encourage the promoters to sustain their efforts—this would be a complex and ungrateful task, so we shall content ourselves with a modest survey. The potentialities of the ballet in this country, surely a fertile and tillable field for all the arts allied to the spectacular, invites a digression which we resolutely set aside.

The new feature of the Saturday matinee performance at the Booth Theater was the "Carnaval" number in place of the "Danse Macabre." The scene proved quite entertaining, exploiting Mr. Bolm, Mary Eaton and Marshall Hall in a bit of pantomimic pleasantries with the conventional concomitants. Miss Eaton, an American girl of the dainty, *ingenue* type, was an engaging figure as *Columbine*, worthy of the distinguished *Pierrot*, Mr. Bolm. The music was Schumann's, played by Marcel Hansotte.

Roshanara, Ratan Devi and Michio

Itow deserve extended individual comment, so commandingly impressive is their art. These artists, headed by Mr. Bolm, lend an exotic personality to the ballet, which instantly raises it to a plane of peculiar novelty and refinement.

But even the endeavors of these artists, the virile effectiveness of the "Assyrian Dance," the beauty and grotesqueries of "The East Indian Nautch," the "Hindu Fantasy" and the "Snake Dance," the incomparable uniqueness of Itow in "Sho-Jo," the appeal of the Gopak scene and "Prince Igor" can scarcely atone for the pathetically weak orchestra. It is inconceivable that such a detraction could be tolerated in these days of sophistication in ballet music and ballet orchestras. It would be unkind to say more. Happily this matter can be easily repaired. The latter part of the program could be greatly strengthened, we believe, by paying more attention to the general effect and creating the impression of coherency. As it stands, no sooner is one effect created than it is overshadowed by the weakness of a following scene. "The Butterfly Dance," for example, is not only poorly conceived, but it is crudely executed; the gown could not be found in the wardrobe of any tasteful butterfly, nor would a butterfly faithful to biological tradition attempt to flit about with streaming hair. The appropriation of the Grieg music becomes a desecration only by reason of its prosaic, heavy ap-

plication, quite altering the character of the piece.

By the free and courageous use of the pruning shears and some refurbishing here and there the Bolm Ballet Intime could doubtless be made even a more singularly fascinating entertainment. In justice to the artists and the beneficiary cause, the American Ambulance in Russia, this should be done. A. H.

**Georges Rabani, Paris Conductor, Plans  
Visit to This Country**

Arthur Herschmann, the baritone, has received word from Paris, France, that Georges Rabani, prominent in that city as orchestral conductor, is contemplating a visit to this country. Mr. Hersch-

mann appeared several times abroad under M. Rabani's conductorship. M. Rabani is a pupil of Vincent d'Indy and probably best known as the conductor of the Concerts Rouge of Paris, though he has also conducted symphony concerts at Ostend, Nice (the summer Casino concerts), Deauville, the Caen Symphony concerts and at the Lyons Exhibition in 1914. He enlisted in 1914, was wounded and recuperated in the south of France. He has conducted all the great French operas and most of the better known French singers have appeared under him. M. Rabani was engaged by Henry Russell for the Boston Opera Company season of 1914-1915, but war prevented the fulfillment of the engagement.

**ANNA CASE DRAWS  
OCEAN GROVE THROG**

**Soprano Attracts a Record Audience and Sings with Splendid Effectiveness**

ASBURY PARK, N. J., Aug. 27.—Anna Case, prima donna of the Metropolitan Opera Company, had the distinction of drawing the largest audience to the Auditorium in Ocean Grove of any single artist during the present season. Only in two concerts, one a benefit and both employing more than one artist, was the attendance record greater than on this occasion.

The beautiful young singer was in splendid voice. Her voice and art together with her personal charm endeared her at once to the audience. Miss Case's clear enunciation, perfectly sustained quality and her *mezza voce* were superb. In her presentation of Sgambati's "Separazione" and "Angels Ever Bright and Fair," by Handel, she displayed a beautiful sustained quality, while Gounod's aria from "Mireille" her control of coloratura caused the audience to break into vociferous applause while she was sustaining the final high note. Owing to the insistent demands of the audience, Miss Case added several extra numbers to her well selected program, including Charles Gilbert Spross's delicate "Will o' the Wisp" and "The Battle Hymn of the Republic," which she was compelled to sing a second time, accompanying herself. She closed her recital

by singing the "Star-Spangled Banner," requesting the audience to "all sing." Charles Gilbert Spross was an admirable accompanist.

The Schubert Quartet gave another splendid concert in the Auditorium, Aug. 22. The program consisted of soprano, contralto, tenor and bass solos and quartets, requested numbers.

Valentina Crespi's second violin recital was given in the Auditorium on Thursday afternoon before an audience which was twice the size of the first recital. She played the Mendelssohn Concerto, the "Carmen" Fantasia and other numbers. Clarence Reynolds played several organ numbers.

The second of the Friday evening concerts arranged by Mrs. Bruce S. Keater was given in the Beach Auditorium, Aug. 24, and despite the inclement weather was largely attended. The artists were Mildred Graham Reardon, soprano; Christine Schutz Dadmun, contralto; Roy W. Steel, tenor, and Royal Dadmun, bass. The first part of the program was diversified, consisting of solo work by the artists. The second part was the cycle, "Fairyland," given in dramatic and artistic style. The singers displayed great ability both in the ensemble numbers and solo parts. Miss Simms of New York was the pianist.

A varied program of operatic selections pleased the audience at the concert by Patterson's Orchestra, Aug. 19. The soloist was J. Morton Smith.

The soloists appearing with Arthur Pryor's Band during the week of Aug. 20 were Isabel Brylawski, violinist; Arthur Belvor, baritone; Lee Handzlek, cornetist, and John Kiburz, piccolo soloist. Splendid programs are arranged and presented twice daily by Arthur Pryor. L. S.

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## ANOTHER "AMERICAN BAYREUTH"

And now the "American Bayreuth" goes to St. Louis! For the past eight or ten years (or has it been even longer?) that hypothetical locality has rampaged all over the map of the United States, resolving itself into comfortable nothingness the minute it reached the destination set for it by its idealistic or its merely rich promulgators. But it has an iron constitution, this amiable phantom, and as soon as one phase of it ends another begins. It seems to be a sort of flying Dutchman among native artistic illusions. Poor Nordica saw visions of it in Ardsley-on-the-Hudson—that idyllic spot where, after all, nothing more important happens than a change from the electric engine to the old-fashioned locomotive on the New York Central. Others have at various times had more or less substantial visions of the indefinable neighborhood—some in South Carolina, some in New Hampshire, some in California (where you can have it out in the open air), some in Oregon and yet others in Pennsylvania.

They were all to do different things and yet all to be Bayreuths—American Bayreuths! An American Bayreuth, as far as precedent reveals, can be anything from a place that contains a conservatory to one that harbors a community pageant every few years or where itinerant opera troupes consummate bad *al fresco* representations of "Lucia," "Martha" or the "Jewels of the Madonna." As far as the ordinary mind can discern it derives its name on a *lucus a non lucendo* principle, for with Wagner's music it has nothing perceptible to do. This latest manifestation in Missouri is the consequence of some successful open-air Shakespearean performances last year. And it will duplicate the Wagnerian stronghold to the extent of given presentations in English of "Carmen," "Norma," "Butterfly," "Thais," "The Bohemian Girl" and "Gypsy Love." At least, it thinks it will. So on with the Bayreuth—perhaps Missouri of all States will be able to show us the real, tangible thing in native *festspiel* centers and oxygenate our moribund confidence.

## DRAMATIC INADEQUACY OF OPERA SINGERS

Remarkable how indifferent—not to say antagonistic—many singing teachers treat the idea of their pupils taking special dramatic lessons! Whether it be that they fear the dramatic teacher may possibly influence the student to entrust himself to some other vocal teacher, or that they deem themselves perfectly well qualified personally to instill the rudimentary essentials of operatic, or stage routine, the deplorable fact remains that this phase of operatic training is all too frequently disregarded to the extent of being considered by more than one teacher as very much of a *quantité négligeable*.

As in nine cases out of ten the operatic aspirant takes his cue from his vocal teacher, it comes to pass that operatic beginners as a whole enter upon their career with the belief that all necessary dramatic training may be imbibed with the theatrical atmosphere they breathe, as it were, in their first operatic engagement. The inevitable result is that not only are the majority of opera singers the very poorest kind of actors, but that an opera singer who can deport himself naturally on the stage, who really is able to impersonate his rôle convincingly, has come to be such a rare phenomenon as to attract attention, even though his vocal attainments may be far from satisfactory.

This is certainly not as it should be! The public has a right to expect of an operatic star—no matter what reputation such a star has enjoyed in the concert field, in oratorio singing or in the church—something more than these everlasting swimming gestures, the utter disregard for the business of the scene and other details. It were well to have it understood hereafter that, in America at least, an operatic star will not be considered qualified for his position who has not mastered dramatic art to the extent of at least knowing what to do on the stage.

## A FRIEND AT COURT

Mexico's musicians and music lovers would seem to have a powerful and devoted friend at court in Venustiano Carranza, President of the Republic. The Mexican executive has shown that he feels more than a passing interest in music. At a most crucial period, with his country tortured by internal warfare and his official authority swaying in the balance, Carranza found both the time and inclination to bestir himself in the behalf of the gentle art of music.

The announcement of a season of opera shortly to be given in Mexico City reminds us of the circumstance. As we recall it, Carranza guaranteed the financial wherewithal to enable Eduardo Gariel (a faculty member of the Mexican National School of Music) to visit the music centers of the United States and Western Europe for the sole purpose of making a survey of the pedagogic methods in vogue in the principal institutes of music. Señor Gariel's task was to note both the flaws and virtues in the American and Continental methods of music teaching. He was to cull what he deemed the most desirable features with a view to incorporating these into the curriculum of his own school.

That Carranza picked the right man for the job is in some degree indicated by a strongly unconventional work on harmony, which Señor Gariel published while in this country. Judging from his treatise Señor Gariel is of a liberal stamp, a thinking theorist who gives promise of tussling with and overriding reactionary musical elements in his native land.

Carranza did well to sanction and prosper this tour for research. His act was a frank acknowledgment of music's importance as a cultural asset. Mexico's music lovers will cherish that friendly gesture; music lovers in every country will be quick to applaud it.

## MINNEAPOLIS ORCHESTRA'S EXAMPLE

MUSICAL AMERICA has received from the management of the Minneapolis Symphony Orchestra a letter explaining the offer made by a group of business men in that city to insure the patronage of this season's concerts. It appears that these local merchants, feeling that the orchestra has earned the gratitude and support of many of the city who have never as yet made such a contribution, have proposed to the association to buy outright the entire portion of the auditorium remaining unsold on Sept. 15. They propose to pay the full season ticket price for these reservations and to devote themselves to finding new patrons for the concerts who will buy them at the same price. In other words, every seat in the auditorium unsold at the close of business on Sept. 15 will go to this patriotic group of citizens, and thereafter the association will have no season tickets to offer.

Minneapolis has enjoyed unique distinction through the support it gives its symphony orchestra and this latest step gives the outside world a new view of the enthusiasm with which the orchestra problem is solved. The explanation, however, is clear to those who have followed the situation. These business men know by experience that their symphony orchestra is probably the best advertisement their city could have. Not only do they want it to go on the road to keep the name of Minneapolis conspicuous before other communities, but they want their own people to enjoy the benefit of its work.

If the Ithaca idea concerning music in the public schools, described in detail on pages 3, 4 and 5, of this week's issue of MUSICAL AMERICA, were carried out in fifty other American communities, the "musical atmosphere" controversy, which has been raging so wildly in recent years, would be ended for all time.

## PERSONALITIES



Photo by Bain News Service

### Olive Kline's Favorite Sport

"What is your favorite sport?" Olive Kline was asked recently. "Playing a chafing dish," laughingly answered the soprano. "Yes," she continued, "I can do the athletic stunts if that is what you mean, but I love housekeeping, particularly the old-fashioned way of doing it myself. When I first took an apartment a friend asked me what furniture I had bought, and I answered 'A chafing dish.' It is not only a great time saver and economizer, but it tempts and teaches you to invent the most marvelous dishes. As a mind developer I can highly recommend it—and besides you can snap your fingers at the best French chef in the world."

**Stanley.**—Helen Stanley has been engaged for three appearances with the Philharmonic Society of New York, Josef Stransky, conductor. The soprano will sing twice in New York with the orchestra, and once in Brooklyn. Her Æolian Hall recital is scheduled for Saturday afternoon, Dec. 15.

**Symonds.**—Muriel Symonds, the English soprano, is giving recitals for the benefit of the Red Cross at Richfield Springs, N. Y. Miss Symonds, who is an enthusiastic devotee of outdoor sports, is spending much time at golf and tennis. She is scheduled to give a recital at Æolian Hall early in November.

**Alling.**—Willis Alling, the New York pianist and composer, spends much of his vacation time in working in photography. Mr. Alling, although a gifted composer, rarely presents his works in public. As he remarks: "I take the time that other musicians use to get their music published for making photographs. Beautiful scenes, way out in the country, give me an intense desire to record them, and so I take hundreds of pictures each summer. It's my hobby!"

**Tiffany.**—Marie Tiffany, soprano of the Metropolitan Opera Company, received a picture postcard last week from Ernest Bloch, the Swiss composer, from Switzerland, where he is spending the summer. The card bore the words: "Amical souvenir de Ernest Bloch." It will be recalled that Mrs. Tiffany was chosen as one of the soloists for the big Bloch concert on May 3 at Carnegie Hall, New York, to sing in the second part of the Bloch Symphony "Israel."

**Thorner.**—William Thorner, the New York vocal teacher, who came into prominence last winter when Mme. Galli-Curci made her triumph in Chicago after studying with him, has been spending the summer at Asbury Park. There he has been in close touch with Cleofonte Campanini and many members of the Chicago Opera, who are his friends, and who have been summering along the Jersey coast. Mr. Thorner will reopen his New York studios in September. His time is so nearly filled that he is accepting only a few additional pupils.

**Brice.**—One of the most active figures in the music world of to-day is a layman—W. Kirkpatrick Brice of New York City. Mr. Brice is heading the War Department's executive committee on music in and around the army and navy training camps and has also been appointed treasurer of the fund which the citizens of New York are raising to erect a stadium for the musical activities at Camp Upton, Yaphank, L. I. Incidentally, much of the success which has followed the work of the New York Community Chorus is due to Mr. Brice's activities as treasurer of the organization since its inception.





AS a charter member of the United and Benevolent Order of Music Critics, we rise to protest deliberate and unwarranted discrimination against members of the fraternity. As a frequenter of Broadway, we daily have occasion to note with ever-increasing pain and vexation the presence of the huge electric signs in front of certain theaters—signs which emblazon the opinions of certain dramatic critics on the merits of the shows within.

Charles Darnton of the *World*, we observed, had his name in letters several feet tall at the end of a crisp epigram summing up the virtues of the Winter Garden show. Other legends read: "Wild Whirlwind of Comedy"—with the name of the critic following in four-foot Roman Bold. Another, "A Gale of Laughter," and so on. We can picture the overworked dramatic reviewers of the New York papers sitting up to scandalously late hours to turn out neat sentences which will fit snugly in twenty feet of electric sign, including their names.

Now, why cannot the musical managers do as well by the music critics? Surely they deserve it.

Don't they faithfully turn out nice, rounded sentences of praise when the occasion merits? Don't they use as many adjectives as any dramatic critic? We defy any dramatic critic to use as many good, glorious, impressive and awe-inspiring adjectives as some of our critics! Don't the music critics require publicity just as much as any dramatic critic?

Think of the value of a great electric sign in front of Carnegie Hall:

"Godowsky Plays Like an Angel."—H. T. Finck, "Post"

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Then by way of variety the musical managers could tempt the curiosity of New Yorkers by using some adverse criticism (curious, isn't it, that they don't do this once in a while?). The sign outside Aeolian Hall might then read for the recital of some young American artist:

"She Has No Right to Existence."—W. J. Henderson, "Sun"

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While we are on the subject, the New York papers last week told how a certain young actor went violently insane after reading some extravagant praises of himself in the theatrical columns of the local press.

You are right, a young American artist need never fear a fate like this, not while certain of our music critics are in perfect working order.

\*\*\*

It grieves us to hear that Ara, the viola player of the Flonzaleys, has gone off to war. His name always fitted in the headlines so splendidly, as if fashioned for the convenience of headline writers.

Organist Riemenschneider and some other artists please note remark about headlinable names.

\*\*\*

A band of Hawaiian musicians (probably hired by the Ukulele Trust) gave a concert on the crater of the great volcano in Hawaii.

A volcano has a strong constitution, but it is said that poor old Kilauea has been in a rumble, upset condition ever since.

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**Our Hero, the Critic, Appears Before His Draft Board**

The draft exemption official was in a cynical mood as he glanced at the stalwart figure of the next man in line.

"What's yer trade, occupation or profession?" he sang.

"I am a music critic." The official looked puzzled.

"Music critic, eh? What's that, a trade?"

"A profession, I believe, sir. I write." "Oh, you write music? Then you're a music composer? Why—"

"No, no. I don't write music. I write about music, about musicians; I criticize—"

"Well, yer don't write about somethin' yer don't know about, do yer?"

"No, no; but—"

"You're a musician. I can't waste all day with yer. Whereyer work?"

"I am a music critic on the *Daily Inquirer*—"

"On the paper? Whatyergivinus then? You're a noosepaperman! Say, know Barney, writes sports?"

"Yes, but I am not in that department. I—"

"Say, feller, what do yer do fer a livin'?"

"I go to concerts and—"

"I asked yer what yer do for a livin'—"

"Yes, sir. I go to concerts and write stories about the artists and—"

"Then yer report what's goin' on in concerts?"

"Exactly. I—"

"Why didn't yer say in the first place you're a reporter? Some of you noose-paper boys make me sick. Next!"

\*\*\*

### Did You Ever Notice That—

Some of the ferocious persons who compose bloodthirsty war songs usually wear a far-away, absent-minded expression when you suggest that husky individuals with burning war sentiments are now greatly in demand for bayonet and hospital work?

While any number of managers are willing and ready at any time to discuss their intense interest in the progress of native music, a startlingly large number are unwilling to give practical aid to American artists except for a plump money consideration?

The humblest teacher often does more for the advancement of music than the lavishly installed, fee-hungry "college of musical art"?

An infallible method of testing the capacity of a "successful young musician" is to watch carefully his attitude toward older, non-recognized, or unfavored souls of music?

### Yes, Frederick, and Women Artists Always "Charming"

Frederick H. Martens of the *illuminati* was too modest to credit this to himself so he attached it to his inoffensive brother:

"Every artist," observed Mr. Martens, "is 'a young artist' to the newspapers until he reaches the age of seventy; after that he is the 'young veteran'."

\*\*\*

### Leo; a Remarkable Dog

(Special Dispatch to *Cantus Firmus*)

MILTON, ARK., Aug. 21.—Prof. Hugo Miller, our distinguished townsman and proprietor of the Milton International Conservatory for the Violin, Piano, Voice and Mandolin, has suffered a grievous loss. Leo, his marvelous musical orange terrier, has disappeared. The dog was last seen Tuesday night, headed East.

Leo was a curious dog in many respects. When he was a mere pup he displayed signs of musical genius. He would grow melancholy and morose at the first blast of the Silver Cornet Symphony Band and would refuse to eat for three days after a concert in the public square. He bit the bandmaster on several occasions. But Leo's strong talent was his unfailing sense of pitch.

When Professor Miller practised on his violin Leo would sit on the piano stool and drink in his master's music.

He would run his paws over the piano keys and this is how Professor discovered his real talent. By fixing him in a special chair Professor Miller taught Leo to find the violin A on the piano. This was done at first by placing a bit of dog biscuit on the key. Then he placed a piece of steak on the octaves. After a while the food was dispensed with. Leo showed a genuine eagerness to learn and he could soon distinguish the keys and play simple scales. He also taught him to use his nose to strike some notes. When only five months old the dog found thirds for himself and could add a plain bass accompaniment to simple airs.

We could tell stories by the hour of Leo's remarkable accomplishments—how he helped Professor Miller in the conservatory, how he sprained his left hind leg in his persistent but futile endeavors to use the soft pedal (he could use the other pedals fairly well), how he mastered a dozen special arrangements of the Bach Little Preludes. . . . We do not say that Leo played like a virtuoso, we do not say that his phrasing was perfect or his touch always light; Leo was only a dog.

No reason is known for his disappearance, but it is thought that he was offended at his master's reproach when he attempted to teach him a new Ornstein Etude. Again, Leo may have felt badly that the neighbors always called attention to the fact that his grandfather was a Bavarian Dachshund.

Anyhow, Leo has gone.

\*\*\*

### Bless You, Sir, for the Kind Words!

Dear *Cantus Firmus*:

I enjoy your fun so much and know that many other artists enjoy the jokes on themselves.

I read recently a criticism in a *Cheyenne* (Wyo.) paper: "Miss Cervantes favored us with a pair of solos."

Good luck,

REMO CORTESI.

Halifax, N. S., Aug. 20, 1917.

\*\*\*

When Greek meets Greek, we are informed, they start a confectionery. When Italian meets Italian they start an opera company. Just now, when American meets American they start a community chorus.

CANTUS FIRMUS.

### Lack of Funds Brings Philadelphia Band Concerts to Premature End

PHILADELPHIA, Aug. 19.—Owing to exhaustion of appropriation, the public band concerts of the season must end much sooner than last year, it was announced yesterday by the Commissioners of Fairmount Park. The Aug. 26 concert at Lemon Hill Pavilion will be the last of the season. In previous years the appropriation was sufficient to keep up the popular concert schedule until Sept. 1. The earlier exhaustion of the money appropriated, \$15,000, this year was due, it was stated, to the higher cost of musicians this year.

## MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

Dr. Damrosch to Make Tour with His Orchestra—Paris Critics Discover Flaws in "Parsifal" Production

**MUSIC AND DRAMA**, the leading periodical of its kind in its day, contained the following musical news in its issue of Sept. 2, 1882:

Massenet is writing a new opera, "Manon," for the Opéra Comique.

\*\*\*

Auguste Neumann has a guarantee of \$100,000 for his Nibelungen performances in America next season.

\*\*\*

Maurice Strakosch arrived safely Tuesday morning after an absence of over two years. He will manage a series of concerts for Emma Thursby, whom he describes as the greatest concert singer of the world.

\*\*\*

Caryl Forio, whose portrait heads our Individualities Column this week, is a musician of very great promise. Recently his opera, "Uncle Tom's Cabin," failed in Philadelphia, on account of the miserable libretto and bad management.

\*\*\*

The Chicago Church Choir Company proposes to organize a permanent opera company.

\*\*\*

As a proof of the widespread interest

## PLAN THIRD SEASON OF OPERA COMIQUE

Society of American Singers Will Add Several New Works to Its Répertoire

Lovers of opéra comique will welcome the announcement that the Society of American Singers, Inc., plans to give another New York season of opéra comique in English, this time for about six or eight weeks in the mid-winter and spring in a theater to be announced later.

Several interesting additions to the repertory are promised, besides repetitions of the operas given last October in the Empire Theater, and in the Lyceum Theater last May, which included the little Mozart operas, "The Impresario" and "Bastien and Bastienne," Pergolesi's "The Maid Mistress," Donizetti's "Night Bell" and Gounod's "Mock Doctor." Among the new works promised are Mozart's "Seraglio," Rossini's "Il Signor Bruschino" (the English version to be made by Sigmund Spaeth), Offenbach's "Le Mariage aux Lanternes" ("Marriage by Lanterns"), Bach's "Phoebus and Pan," a new opera by Dr. Anselm Goetzl, based on Molière's "Les Précieuses Ridicules," and the opera that wins the \$1,000 Hinshaw Opera Prize.

In keeping with its aim to encourage American singers, especially those who have difficulty in obtaining a hearing, the Society of American Singers will hold auditions in October, with the purpose of selecting new artists to add to the ranks of the present singers.

The success that attended the first performances of the two Mozart operas was so encouraging to the sponsors that last March they formed the Society of American Singers, to put opéra comique in English on a permanent and substantial basis. Officers and shareholders in the society had to be singers of unquestionable professional standing and had to be American citizens.

The officers of the Society of American Singers, Inc., are: Albert Reiss, president and artistic director; William Wade Hinshaw, business manager; David Bispham, vice-president; Herbert Witherspoon, secretary and treasurer. On the board of directors are George Hamlin and William Wade Hinshaw.

The singers last season, with the original quartet of vocalists (Mabel Garrison, Lucy Gates, Albert Reiss and David Bispham) as a nucleus, also included Florence Easton-MacLennan, Florence Macbeth, Marie Van Essen, Kathleen Howard, Lila Robeson, Percy Hemus, Thomas Chalmers, Raphael Diaz, George Hamlin, Carl Formes, Burgh Staller and Harriet Belucci. The conductors were Sam Franko, Artur Bodanzky, Paul Eisler and Giuseppe Bambo-schek, and the stage manager was Jacques Coini.

In the "Parsifal" production, it is stated that on July 26, the day of the first performance, 44,000 words were telegraphed by various newspaper correspondents.

\*\*\*

Dr. Damrosch is going to travel with his orchestra this fall. If the tour is well managed it ought to prove a great success. One thing the Doctor will surely accomplish—he will prove to the people all over the country that Theodore Thomas is not, by any means, the only eminent conductor in New York.

\*\*\*

The French can never forget Wagner's patriotic music. The Parisian critics who have been to Bayreuth say that the representation was a poor one. In the first act, they relate, the panorama of the approach to the Castle of the Grail would not work and the curtains had to be let down, although the music continued the same. In Liebes-mahl, the chorus sang out of time and tune and the orchestra went wrong. The beard of Gurnemanz half fell off and he sang away with only half a beard. In the last act *Gudehus* forgot his part and the chorus went astray. Worse than this, the Gallic reporters say that the theater was sparsely filled.

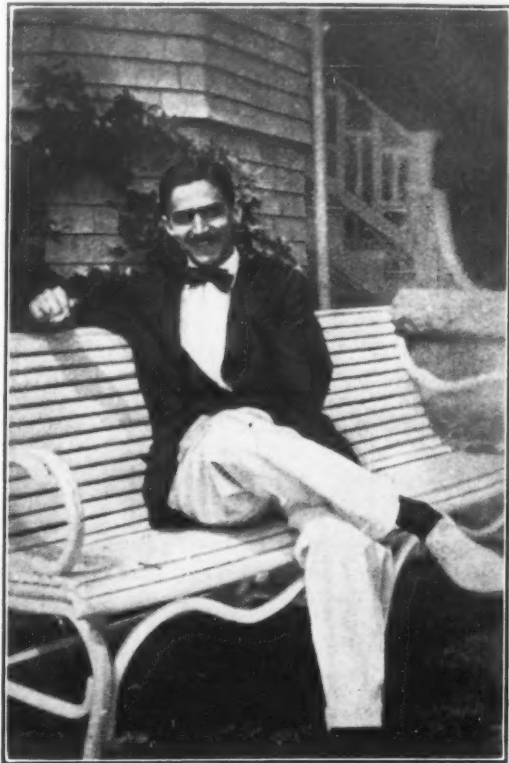


## HAROLD FLAMMER IN PUBLISHING FIELD

Many Notables on Opening List  
Given by New  
House

WITH the demand for good music constantly growing in this country, new publishers appear to supply the needs of music-lovers and musicians. Last spring an entry was made into the New York high class music publishers' field by Harold Flammer, who has already been working assiduously to have everything in readiness for the fall season.

Mr. Flammer is equipped with the knowledge which a music publisher should possess these days and has possessed abroad for many years. The heads of the Italian house of Ricordi, the French publishing houses, Durand and Gregh, and the German house, Litolf, were excellent composers, although it is not generally known. A Princeton graduate, Mr. Flammer is a trained musician himself, having studied the cello under such men as Griener, Schenck, Belinski, Loeffler and Nagel. At Princeton he led the orchestra and has always been vitally interested in the art. In a literary way he has done many translations of foreign poems and songs and also original poems, as well as prose contributions to various musical periodicals. In the musical field he has been connected in the past with G. Schirmer,



Harold Flammer, Young New York Music Publisher, "Snapped" at New London, Conn., Where He Spent His Vacation

Inc., having served there in several capacities and finally as head of the pub-

lication department. He has a wide acquaintance in the musical world.

"Perhaps this was a difficult time to establish a new music publishing house," said Mr. Flammer, "with the war before us. But I felt that I would build a catalog in spite of it. I am not only trying in my enterprise to bring out good compositions, but I want to bring them out in a manner that will impress musician and layman alike with their typographical excellence, their careful engraving from a really artistic standpoint. There is altogether too much music published in an *al fresco* manner, with little thought as to editing and less as to title-pages being laid out artistically. We can do as fine work to-day in music publishing in America as anywhere in the world.

"I am strong for the American composer, not because he is American, but because I know he has talent. And I think our catalog will go to prove my assertion. We will specialize to a great extent on songs, as there is so large a demand for fine songs and I think our list will be made up of some unusual examples. Among the composers represented in my catalog are Mrs. E. L. Ashford, Gaston Borch, Lucien G. Chaffin, Louis Adolph Coerne, C. Whitney Coombs, Carl Deis, Reginald De Koven, Louis Koennenich, Eduardo Marzo, George B. Nevin, James H. Rogers, Bryceson Treharne, R. Huntington Woodman and Harriet Ware."

Associated with Mr. Flammer is George M. Vail, also formerly of the publication department of G. Schirmer, Inc. Mr. Vail was a pupil of Mrs. A. M. Virgil, Dr. William C. Carl, Clement R. Gale and Dr. G. Edward Stubbs. He is a graduate of the Guilman Organ School and organist and choirmaster of the Church of the Good Shepherd.

## PHILADELPHIA TO HAVE PATRIOTIC CHORAL SOCIETY

Albert Hoxie Organizing Chorus to Sing in Military Hospitals, Camps and at Navy Yard

PHILADELPHIA, PA., Aug. 27.—Albert N. Hoxie, leader of the Philadelphia Community Chorus, is organizing a patriotic choral society to sing at military hospitals, camps and at the Philadelphia Navy Yard. During the community sing on Sunday, Aug. 19, there were forty-five applications for membership in this chorus, bringing the membership lists up to 250.

The community sing, which was held in Hunting Park, attracted more than 8000 persons to hear the "Hallelujah Chorus" from "The Messiah," the feature for the day, which was repeated by request. The organizations taking part were the North Philadelphia and Toga Choral Societies and the People's Choral Union.

## FRIEDA HEMPEL'S DATES

Metropolitan Soprano Starts Season with Many October Recitals

Frieda Hempel, the Metropolitan soprano, who has spent her first American summer in this country since she became beloved by New York opera-goers five years ago, sums up her vacation sensations with: "I have lived an American girl's summer with motoring, swimming and walking; shooting, tennis and golf. It was good and I am happy. Now I am fit for a good and happy season."

Miss Hempel's popularity in the West is widespread. Her October dates are as follows: Oklahoma City, Oct. 10; Denton, Tex., Oct. 12; Waco, Oct. 15; San Antonio, Oct. 17; Houston, Oct. 19; Dallas, Oct. 23; St. Joseph, Mo., Oct. 26; Detroit, Oct. 30.

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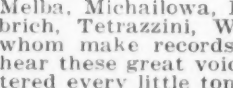
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## UTAH SUMMER SCHOOL CLOSES

Innovation at Cedar City Highly Successful—Fine Programs Given

SALT LAKE CITY, UTAH, Aug. 21.—Success has attended the Southern Utah School of Music, which opened in Cedar City, Utah, June 11 and closed on Aug. 18. This is the first summer school of its nature in the State. The school was established by several of Cedar City's prominent citizens, under the management of Fred C. Graham of Salt Lake. It proved a most worthy enterprise and was liberally patronized; 115 students were enrolled and at the close of the ten weeks' session marked progress had been attained. Weekly concerts and entertainments were given and greatly appreciated by the townspeople.

The singing and dancing department, under the direction of Edna Evans, presented the Indian opera, "Hiawatha's Holiday," at the B. A. C. campus on the evening of Pioneer Day to about 1000 persons. The teaching corps was made up of Salt Lake musicians, including Hugh W. Dougall and Evangeline Thomas, voice; Gustave Soderlund and Dorret Evans Woolley, piano; Kenneth Roy-lance, violin, and Edna Evans, dancing. The final week of the session was replete with entertainments, pupils in all branches of instruction appearing on the programs presented. Z. A. S.



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## MINNEAPOLIS BAND CONCERTS EXTENDED

Lengthen Season of Popular Programs—Present Songs by Minnesotans

MINNEAPOLIS, MINN., Aug. 21.—So popular have become the Minneapolis Municipal Band concerts at Lake Harriet that Secretary Ridgway of the Board of Park Commissioners has extended the season to Aug. 26.

The attendance Sunday night was very large, the audience being one of the largest of the season. The occasion was distinguished by the use of songs written by Minnesota composers. Mrs. F. E. Church of Owatonna has written a musical setting to J. C. Jones's "The National Guard." It was sung by Captain Herbert Luers, baritone. The patriotic sentiment of the text is accentuated by the rhythmical punctuation of themes well put together and admirably suited to the vocal delivery of Captain Luers.

Stanley R. Avery's song, "The Red Cross," was sung by Hazel Fleener, contralto, in Red Cross costume. Mr. Avery conducted a very successful performance. The song will be issued in September and the composer is counting on all agencies to make it "go." Royalties from its sale will be devoted to the Red Cross cause as Mr. Avery's contribution, which he hopes will eventually be a large one. Mr. Avery says: "I am receiving requests for the song from many different parts of the country, singers having learned of it through the account in MUSICAL AMERICA of the concert at which it was first sung. MUSICAL AMERICA certainly reaches them!"

The new song, "Minneapolis," with text and music by Mr. Avery, recently sung by Sudwarth Frasier, tenor, with the Municipal Band at Lake Harriet represents the composer in another mood.

Leonora Linhoff, soprano, was the third vocalist to assist in Sunday night's concert. Her numbers were the waltz song, "Nella Calma d'un bel Sogno," Gounod, and Dell' Aqua's "Chanson Provençale." James J. Faricy played a piccolo solo. The rest of the thirteen numbers were in the hands of Joseph Sainton, conductor of the band.

F. L. C. B.

### TO SET INDIANA SINGING

State Council of Defense Recognizes Community Music as National Asset

GREENCASTLE, IND., Aug. 26.—Recognizing community singing as a national asset, the State Council of Defense has called upon all Indiana to raise her voice in song. In order to "set Indiana singing this winter" a campaign will be undertaken, the organization of this work being in the hands of R. G. McCutchan, dean of the School of Music of the De Pauw University.

In co-operation with G. E. Schlafer of Indiana University Extension Division and others, Dean McCutchan will attempt to bring the matter of singing as a patriotic measure before all the teachers of public schools of Indiana at the various county institutes during August and September. It is hoped that the teachers after having this matter presented to them will in turn do much with patriotic singing in the schoolrooms of the State. It is also part of the plan to

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Among the artists who worked with Mr. Baker last season are:

Clarence Whitehill	Florence Hinkle	Paul Althouse
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Henry Weldon	Florence Macbeth	Reed Miller
Olive Kline	Wilfred Glenn	Marion Green

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## Carrying Community Music to Far Places



Mrs. A. B. Ekengren Directing a Class in Community Singing (with Victrola Accompaniment) at the Ellensburg Normal's Extension Summer School, Held at Centralia, Wash., June 11 to July 20

CENTRALIA, WASH., Aug. 10.—Lewis County is, as yet, so undeveloped (owing to bad roads, etc.) that no real community work has been possible outside of the schools. Music is not a required subject in the schools of Washington, so it has been necessary to do the work with the teachers first, creating in them the desire for and appreciation of community singing, then teaching them how to handle a community where the only musical instrument is a phonograph or, at best, an occasional organ.

This work of arousing the teachers

help and encourage the organization of community singing wherever and whenever possible.

### Financing the Community Chorus

At a meeting of the Finance Committee of the New York Community Chorus, held Aug. 21, with M. Morgenthau, Jr., in the chair, attention was called to an article by John C. Freund, a member of the Finance Committee, in the Aug. 18 issue of MUSICAL AMERICA, on the subject of "Financing the Community Chorus," and it was suggested by the chairman that copies of the article be sent to each member of the Finance Committee. It was regularly moved, seconded and carried that the chairman thank Mr. Freund in the name of the Finance Committee for his interest and co-operation.

### Daughter for Mr. and Mrs. J. Bertram Fox

A daughter was born to Mr. and Mrs. J. Bertram Fox in New York on Aug. 3, Susan Betty Fox. Mr. Fox, who is widely known as a vocal instructor and composer, and his wife have been spending the summer this year in the city. Mr. Fox begins his teaching in the early fall.

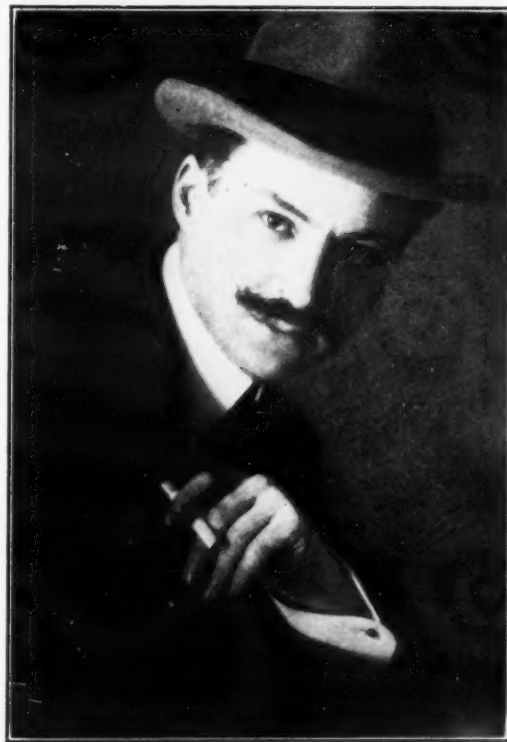
has fallen to Mrs. Arta Bright Ekengren. Six years ago, together with Fred Ekengren, she established the Academy of Music, an incorporated school conferring degrees. The Progressive Art Series has been adopted as the foundation course of study. The work of the school has been a factor in arousing an interest in music.

Mrs. Ekengren was an instructor of music during two summer sessions of the extension work of the Ellensburg State Normal, in Centralia, and held the same position in the Lewis County Teachers' Institute in 1915 and 1916. On all occa-

sions she has seized upon every possibility to build for community chorus work, with the result that a number of the teachers expect to take up the work in the rural districts during the coming year. In Centralia they are working toward the Community Festival idea, with competitive chorus work and a last program of combined competing choruses.

This summer Mrs. Ekengren used the Victrola in demonstrating the chorus work. The accompanying photograph was taken just as the song ended, which accounts for any seeming lack of attention on the part of the students.

### PIETRO YON WINS FRESH LAURELS AT SPRINGFIELD MEETING



Pietro Alessandro Yon, the Distinguished Organist and Composer

Occupying a position of distinction among Italian musicians who have made America their home, Pietro Alessandro Yon is one of the notable men in the field



of organ music. Both as a concert organist and as a composer his position has been established and recently at the convention of the National Association of Organists at Springfield, Mass., he won new laurels.

Mr. Yon played a recital there on Aug. 2, presenting Bach's Adagio and Fugue in C Major, the Second Sonata of Pagella, Bonnet's Variations de Concert, a Preghiera and "Christus Resurrexit" by Ravanello, his own "Christmas in Sicily," First Concert Study and, as a feature, his new second organ sonata, "Sonata Cromatica." There was great interest in the modern Italian organ works which he played, they being new to many of the organists present. His own sonata made a profound impression and he was heartily welcomed by his hearers.

### Max Pilzer to Appear in Recital and Concert in Chicago

Max Pilzer, the violinist, was this week engaged for two appearances in Chicago on Oct. 7 and Oct. 14. On the latter date, Pilzer will appear with the Chicago Philharmonic Orchestra, offering the Beethoven Concerto.

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New York University Summer Courses Place Emphasis on Instruction That Can Be Practically and Promptly Applied by Those Receiving It—A Plan That Insures Comprehensive as Well as Thorough Mastery of the Subject

FOR the person—and his name is becoming legion—who is interested in public school music, no more instructive and inspiring day could be spent than in visiting the classes at the New York University Summer School of Music. Such a visit will disclose in most conclusive fashion why the standards of public school music are rising with such rapidity.

It was formerly the custom to consider the knowledge one gained in school as "theory" and the work outside as "practical." They have a different plan at the New York University Summer School. There is no theoretical teaching—that is, there is no time wasted on work that cannot be practically applied by the supervisor, when he or she goes back to the community that is to have its children enlightened musically through this supervisor's efforts.

This fact was brought home to me in striking fashion during my recent visit to the school. There is a summer school chorus, open to all students of the university whose voices and experience make them eligible. This chorus sings each evening, accompanied by the student

orchestra. Ordinarily, such a chorus would have its evening rehearsals on some fairly difficult piece of music, which would be presented at the end of the term, as an exhibition bit of work for the school. But that is not the way they are doing things up at the New York "U." Instead, they are singing only such things as will be found practical for use in small cities and towns where it is not possible to secure voices for elaborate choral singing. Also this chorus is given instruction in methods for mapping out the musical assets of a town, how to effect organization among musical societies of the town and the musical forces of the schools, how to secure coöperation of boards of trade, commercial clubs, men's clubs, etc. In short, the supervisor is given an intensive course that will enable him to take charge of the music in his town and direct it ably.

### What the School Stands For

The New York University School of Music does not exploit the ideas or methods of an individual, as embodied in a system or course, but seeks to impart "education through music" in the broadest sense of the phrase.

Four summer terms of four weeks each are given. In reality, this means a four years' course of work, for students are assisted in planning and carrying out a thorough plan of work

throughout the months intervening between the summer terms. The program includes ear-training, melody writing, elementary theory and harmony, advanced harmony and composition, music reading, methods of teaching and supervising music in elementary schools, methods of organizing and conducting a department of music in high and normal schools, choral and orchestral conducting, critic teaching, orchestration, musical appreciation and history of music.

This sounds formidable, but there is no danger of the new student being drowned in a multiplicity of classes. There is a process of selection, carefully worked out, whereby students are rapidly transferred to the class in which they will receive the largest measure of assistance for their especial needs. "Orchestration" sounds formidable to the uninitiated. But it is not formidable when it is learned that the orchestration instruction given covers the ground essential to a supervisor who wishes to acquire sufficient technical knowledge to make simple transpositions for the instruments of, perhaps, a small high school orchestra.

### How the Plan Works

One of the interesting classes visited during my day at the school was the class in violin music under the leadership of Dr. Albert G. Mitchell of Boston. This is one of the most popular features of the school and is attracting much favorable attention. Dr. Mitchell's unique plan for teaching correct position and bowing was discussed at some length in MUSICAL AMERICA last summer. Its practicality is attested by the steadily increasing number that return to continue the method.

Arthur J. Abbott, director of music in the public schools of Buffalo, N. Y., heads the summer school, and it is through his far-sighted vision of needs in public school music that the plan in use has been devised. Mr. Abbott leads the school orchestra. This is composed

entirely of students and includes ten violins, viola, cello, double-bass and flute. I said that Mr. Abbott leads the orchestra—he does when he is not making one of the members lead. And when the embryo conductor is at work the class is, while it plays, preparing to give its criticisms on the conductor's skill. It is one case where the orchestra members get a chance to "talk back" to the leader, and no defect on the conductor's part escapes them, apparently. Incidentally, this plan of Mr. Abbott's has developed an exceptionally good little orchestra in a surprisingly short time.

The work at the school begins at eight o'clock with music reading for students of the year course, under Mr. Fuhrman's leadership, and critic teaching and choral conducting for those in the third course. The latter class is under Mr. Abbott's supervision. From 8:50 to 9:50 o'clock the entire school gathers for chorus singing. The day, thereafter, is filled with classes in ear-training, music-reading, critic-teaching, rote songs and melody writing, conducted by Miss Konold, Miss McKinley and Miss McConnell; harmony is given by Newton Swift, instructor in piano, and vocal instruction by Jerome Hayes.

This summer there has been an illuminating series of lectures by Dr. Thomas Tapper, who is also conducting the courses in musical appreciation and in community music. Lectures have also been given by Mr. Hayes and Mr. Swift on differing phases of interest to students of piano and voice. M. S.

### Austrians to Requisition Organ Pipes to Fill Needs of War Industries

PARIS, Aug. 22.—Bohemian papers announce, says a dispatch to the Havas Agency from Basle, that Austrian churches as well as organ pipes in all churches of the monarchy will soon be requisitioned to fill the needs of war industries.

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## LONG DEFERRED COAST TOUR FOR MISS DUNCAN

Dancer and Seven of Her Pupils Will  
Cross Continent Early in the Season  
—A Tour Thrice Postponed

When Isadora Duncan and her class of seven girl dancers reach the Pacific Coast early in the coming season, Miss Duncan will have accomplished a thing she has had in mind for many years. On her first American tour in 1908-9 she expected to dance in the Far West, but, owing to unavoidable circumstances, the latter part of her tour was canceled.



Isadora Duncan, Classic Dancer

The same fate has overtaken her twice since that time, and this has been a source of particular disappointment to her, because she was born in California.

The coming tour, which will occupy eight weeks in all, will open Oct. 20 in the East and will include one week in New England, three weeks en route to the coast and four weeks in the Far West. The entire tour will be under the management of R. E. Johnston.

Miss Duncan regards her class of seven girls as one of the best she has ever had. The girls are from sixteen to twenty-two years of age.

During the summer Miss Duncan has been domiciled in a country home at Long Beach and has had her class with her all the season.

### Willeke to Take Prominent Place Among Next Season's Solo Artists

Willem Willeke, the 'cellist, formerly of the Kneisel Quartet, is assured a prominent place among next season's solo artists. Before he came to America to join the Kneisels some ten years ago Mr. Willeke had made extensive tours of France, Germany, Holland and Scandinavia, but of late his engagements with the quartet have precluded all except an occasional solo appearance such as that made with the New York Philharmonic Orchestra last season. Now that he is available, prominent orchestras are taking advantage of the fact, and among those with which he will appear next season are the Chicago and St. Louis Symphony Orchestras. He will also give joint recitals with Emma Roberts and John Powell in Erie, Pa., and Cleveland respectively, and he is one of the artists announced for a recital in the Oberlin (Ohio) Conservatory course of concerts.

### Société des Instruments Anciens to Sail for America in October

A cable message from Henri Casadesus, founder and leader of the Société des Instruments Anciens, states that his organization will sail from France the middle of October in order to begin its second concert tour early in November. Under the auspices of the French-Amer-

ican Association for Musical Art, Mr. Casadesus and his associates were induced to come to America last winter and a single concert was sufficient to create so much interest that seven public and nine private appearances were made in New York alone, while a tour of many Eastern and Middle Western cities was quickly arranged by Loudon Charlton. The Société's next American visit will be for six weeks only.

### CONCERT ON CRATER'S RIM

Intrepid Hawaiians Perform on Summit  
of Kilauea, Active Volcano

HONOLULU, Aug. 6.—For the first time in the history of the Hawaiian Islands, a band of musicians gave a concert yesterday on the rim of Kilauea Volcano. The serenade was given in honor of Mme. Pele, the Hawaiian goddess of all volcanos, who, according to tradition, makes her residence in Kilauea.

A few years ago the idea of a band concert at the edge of the volcano would have been regarded as a dream, but today it is possible, because of automobiles and a concrete and macadam road which leads directly from the seashore at Hilo to the rim of the crater, where a park area has been arranged. The Hilo band, composed of Hawaiians, Portuguese, Filipinos and other nationalities, made a trip from Hilo to Kilauea in two hours, walked fifty feet and then stood upon the crags of lava directly overlooking the vast sea of molten, raging lava, which roared insistently.

The band played first the Hawaiian national air—"Hawaii Pono I"—and then "Aloha Oe," the volcano accompanying with its deep diapason.

### TROOPS APPLAUD SPALDING

Violinist Accedes to Regulars' Request  
for His Own "Alabama"


Albert Spalding, the distinguished violinist, accompanied by Andre Benoist, gave a splendid program for the United States Regulars stationed near Little Silver, N. J., on Thursday evening, Aug. 23. One of the soldiers was heard to remark, "I wonder if he'll play 'Alabama.'" Soon a whole chorus of voices had taken up the refrain: "Ask him to play it; ask him for 'Alabama.'" So Spalding gave the boys in khaki "Alabama" as only he can play it. In return the violinist received a rousing cheer. Mr. Spalding was in splendid form. He performed a finely designed program with his wonted mastery and granted extras in response to the vehement applause.

### Merle Armitage and Fauchon Easter Wed

Merle Armitage, who has been located for the last year as concert manager in Wichita, Kan., was recently married to Fauchon Easter. They are spending the summer at St. Alban's, Vt. Miss Easter has been head of the piano department for three years at the Kansas State Agricultural College at Manhattan, Kan. Mr. Armitage is now assistant to Dr. Lee, president of the National Society for Broader Education, at Carlisle, Pa. He will still, however, have his course in Wichita, presenting to his patrons Mabel Garrison, Sophie Braslau, Reinald Werrenrath, Lambert Murphy, Josef Hofmann, Mme. Ernestine Schumann-Heink and Mme. Galli-Curci.

### Friedberg's Fourth American Season to Open in Philadelphia

Carl Friedberg, the pianist, will open his fourth American season in October with a pair of concerts in Philadelphia with the Symphony Orchestra. Following this, he will give his first New York recital, and his manager has already received numerous inquiries about request numbers. Those requests are principally for Schumann, Chopin and Brahms. Mr. Friedberg will again make a Southern tour in midwinter, starting late in December, when he will go to Florida to appear in special concerts. From there he will play return engagements in Alabama, Georgia and Tennessee. In April Mr. Friedberg is booked for a four weeks' tour of the Pacific Coast.



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### MORE ORCHESTRAS SEEK MISS NASH AS SOLOIST

Pianist to Appear with Tri-City and  
Detroit Symphony Societies—Re-  
engaged by Boston Orchestra



Frances Nash, Pianist

Frances Nash, the young American pianist, whose concert appearances covered a wide territory last season, is now at her summer home at Heath, Mass., preparing for the busiest season of her career. Again return engagements will play a conspicuous part in her work and her appearances will include two with

orchestras with which she has never played before.

Miss Nash will make her first appearance with the Tri-City Symphony Orchestra at Davenport, Iowa, on Dec. 3, and she will be heard with the Detroit Symphony Orchestra for the first time on April 21. As this will be Miss Nash's third consecutive appearance in Detroit, her selections are "by request." She will play the Chopin E Minor Concerto and the Liszt Hungarian Fantasy.

When Frances Nash made her first appearances with the Boston Symphony Orchestra in Cambridge and Worcester last season her success was conspicuous. That success has high praise in a return engagement with the same distinguished organization, but this time she will play with the Boston Symphony in Boston. The Saint-Saëns Concerto has been chosen as her medium.

### Urges Bohemian Club of California to Broaden Its Scope

"The Bohemian Club has the most magnificent stage in the world. Why," asks Redfern Mason in the San Francisco Examiner, "don't they give 'Die Walküre'?" As matters stand, they are running division on the works of a little group of amiable folk who are better clubmen than artists. Why not open the grove to all artistic America? Victor Herbert or Horatio Parker, Cadman or Mrs. Beach, might write a work and the Bohemians win the distinction of launching a masterpiece."

Mabel Beddoe, the Canadian contralto, whose next concert season will be her first under the direction of Annie Friedberg, is booked for a number of important engagements, one of which is a recital before the Century Club of Pittsburgh in January. After this concert she is engaged for a joint recital tour through the northern part of Canada with Tina Lerner, the famous Russian pianist.

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## NEW MUSIC VOCAL AND INSTRUMENTAL

**RHAPSODY.** By John Ireland. (London: Winthrop Rogers, Ltd.)

A work of dazzling originality, this Rhapsody for the piano arrests our attention. It confirms our opinion of Mr. Ireland's distinguished gifts, expressed in a review of his "Marigold" a month or so ago in this journal.

As big as Cyril Scott, as free as any modern writing music, John Ireland is one of England's most conspicuous creative musicians. This is a work that is an expression of his healthy and vivid

personality, a personality that teems with big, forceful ideas. Ultra-modern to the core, it is sound in structure and the creation of a musician whose modernity of utterance is a logical development from a solid foundation. Sixteen pages in length, it moves quickly and is not without interest for a moment. Percy Grainger would play it thrillingly; it is to be hoped that he will.

**"LOVE LIKE THE DAWN CAME STEALING."** By Charles Wakefield Cadman, Op. 64, No. 2. (Boston: White-Smith Music Publishing Co.)

Mr. Cadman can write a song in the popular vein, even in 1917. This is a bright and effective one, composed for Dorothy Jardon, and its ending will make any audience applaud it heartily. It is not difficult either to sing or play. Three keys, high, medium and low, are issued. A. W. K.

**MENUETTO IN MODO ANTICO.** By A. Walter Kramer. (New York: Breitkopf & Härtel.) **"A FRAGMENT (When the Sun's Gone Down)."** Intermezzo. By A. Walter Kramer, Op. 40, Nos. 1 and 2. (New York: J. Fischer & Bro.)

These three new piano pieces by A. Walter Kramer latterly issued should make a ready appeal to pianists seeking for new American material of a not too ponderable caliber. One of them, a "Menuetto in Modo Antico," issued by Breitkopf and Härtel, may, in fact, be rated among the most spontaneous and charming things Mr. Kramer has done, a conceit as gracious and as fetching as his earlier and lastingly popular "In Elizabethan Days," as fresh and insinuatingly delicate in musical quality, as finely molded in form and as sensitively and creatively written. Especial grace characterizes the contrasting section, in which the composer's inspiration does not flag, as happens so often in passages written out of deference to formal convention.

The other numbers, published by J. Fischer & Bro., are an Intermezzo and "A Fragment," freer in form and rather more elaborate in harmony and design. This tone picture, which bears in addition the programmatic superscription, "When the sun's gone down," is sentimentally conceived and atmospheric in its freely changing tonalities and opulent chords of the ninth. The Intermezzo, a lighter bit, has a dainty salon quality and in melody is not unsuggestive of Victor Herbert. H. F. P.

**"PASTORALE."** By Igor Stravinsky. **"THE COTTAGE MAID."** By Ludwig van Beethoven. (Boston: Charles W. Homeyer & Co.)

There will be great interest naturally in this Stravinsky song, for Stravinsky is musically surely one of the men of the hour. To be sure, it is not, unless we err, late Stravinsky, but it has much individuality; it has rhythmic personality. And is it not in the department of rhythm that Stravinsky has pointed new paths? The song is written on the sounds "A-ou," no words being employed. The mood is pastoral, the piano accompaniment fine in texture and feeling.

This is an admirable edition of Bee-

thoven's pretty song for a high voice. In fact, it is one of the best of Beethoven's songs and should be sung much.

**INTERMEZZO.** By Paula Szalit, Op. 3, No. 3. Arranged by Richard Keys Biggs. (Boston: Oliver Ditson Co.)

This appealing little number, one of the nicest modern bits of its kind, has been set for the organ in most capable style by Mr. Biggs. As a short piece for use in both church and recital it will find many admirers.

**SEPT IMPROVISATIONS POUR ORGUE.** By Camille Saint-Saëns, Op. 150. (Paris: A. Durand et Fils.)

Verdi at eighty wrote his "Falstaff" and proved to a world that though he was no longer in the lists that he could not only write at that venerable age, but that he could achieve a masterpiece. We have been of the opinion for some years that the creative days of M. Saint-Saëns were over. With his "Seven Improvisations for Organ," his 150th opus number, he startles us; he convinces us that he still has moments when the Promethean fire burns. And he is almost eighty-two years old!

Watching the new music written for the organ in recent years we are frank to say that we have seen nothing that compares with these Improvisations. Saint-Saëns at his best these are and that best is a pillar in French music. Real improvisations in the strict organ sense, the French master has outdone himself in them. Though better known for his orchestral, operatic and piano music, he has always loved the organ and those of use who know his Breton Rhapsodies for the king of instruments have long revered him.

The first improvisation has a "whole-tone" atmosphere. It is the only music in this idiom by Saint-Saëns that we know and it is surprising how successfully he has handled it; for he has worked many years in France, seen his younger compatriots—Debussy, Ravel, Florent Schmitt, et al.—blare new paths, and yet retained his idiom. In sharp contrast with the "whole-tone" portion of his improvisation is the section in E major, one of the most appealing things in all Saint-Saëns. Next is a "Feria Pentecostes" in B Minor, then a *Poco adagio* improvisation in E Flat, 4/4 time, next an *Allegretto*, A Major, 6/8 time; one called "Pro Martyris," *Lento*, G Minor, 4/4 time; "Pro Defunctis," *Lento*, B Minor, 4/4 time, and finally an *Allegro giocoso*, A Minor, 3/4 time.

All seven are organ compositions of great worth; not one of them is unimportant. The greatest of them are the "Pro Martyris" and "Pro Defunctis." The latter seems to us to be an elegiac tribute to the men who have fallen on the field of battle in the last three years, a superbly wrought utterance in honor of the dead, deeply felt and strongly moving. All of them are masterly in structure and the great skill of their composer, a contrapuntist by divine right as well as a genial melodist and rich harmonist, is evidenced markedly in them. Saint-Saëns writes beautiful counterpoint as naturally as most persons write their language. Music is surely his language! These Improvisations, written in his latest years, will become standard works in organ literature, works that will be played by organists of a later day with the same interest and appreciation that is expended by our organists on the sonatas of Rheinberger, the chorales of Franck, the Reubke "Ninety-fourth Psalm" and other significant works of the literature. They are dedicated to Eugène Gigout, professor of organ at the Paris Conservatoire. A. W. K.

Charles Cooper in Joint Recital with Englebert Roentgen

Charles Cooper, the young American pianist, and Englebert Roentgen, the Dutch 'cellist, were heard in a delightful concert in the Maverick series at Woodstock, N. Y., on Sunday afternoon, Aug. 19. The program included works by César Franck, Saint-Saëns and Debussy. The audience was one of the largest of the season and the artists were given a most enthusiastic reception. Mr. Cooper will be heard alone in a recital at the Maverick on Sept. 2.

A Song to Stimulate Salesmen

Gabriel L. Hines has written a song on the popular lines, "It Can Be Done." The song was composed at the request of the World's Salesmanship Congress, which organization intends to distribute it to all salesmen throughout the United States and establish it as a slogan in all business concerns.

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# THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by  
MAURICE HALPERSON

Fifty-fifth Article: Giuseppe Verdi and His Poet-Collaborators (XIV)

WHAT a pity that the true friendship existing between Giuseppe Verdi and the famous Italian poet and translator, Andrea Maffei, did not fructify in a richer and riper harvest of collaboration! The two wrote but a single opera together and that a decided failure.



Maurice Halperson

Maffei must be regarded as one of the most important of Italian litterati. Born at Riva on the Lago di Garda in 1796, he went to Germany when but fifteen and, at Munich, studied hard, showed much talent, and became a veritable German—as far as language was concerned. At the age of twenty, he first attracted attention with a

scholarly Italian version, imbued with poetic distinction, of the German poet Gessner's "Idyls." But the poet whom Maffei adored with all the enthusiasm of the Latin was Schiller, a translation of whose dramas, written in Italian of classic simplicity and grace, he left his people—a priceless legacy. In Maffei's stanzas—a rare thing—we breathe the very atmosphere of their originals, and the nobility of Schiller's lines could not have been expressed in a fashion more linguistically rich and genial. Among translations, in fact, this work of Maffei's takes first rank, and is sufficient to insure him a place among the most inspired translators of all time. His other work of this description in the field of German letters is also classic in quality. In his Italian anthology Schiller's lyric poems sound like the originals; and no less worthy of praise are his transcripts of Goethe's "Faust," "Hermann and Dorothea" and, in particular, "Iphigenia" into the *lingua toscana*.

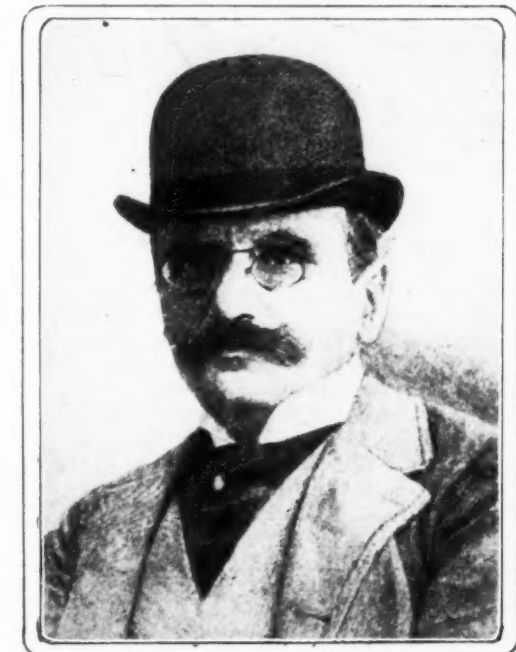
The English tongue, too, Maffei made his own in so masterly a manner that he was able to be of notable service to his countrymen. His powerful mentality encompassed the work of Milton, of Thomas Moore and Byron. His translation of Milton's "Paradise Lost" (first published in Turin, 1857, later, 1863, in Florence) takes equal rank with his translations from the German, and the same may be said of his many Italianizations of Byron's poems. Maffei is less notable as an original poet, although many of his poems contain fine lines and striking passages.

## "The Robbers"

Verdi and Maffei often met in Montecatini, a Tuscan Marienbad, and in Florence; and, between these two congenial spirits, enthusiasts in beauty and idealism, an intimate friendship developed.

Maffei had called his younger friend's attention to Schiller, and Verdi devoted himself energetically to a study of the great German idealist to whom he was so near akin in spirit. To this circumstance alone may be ascribed the fact that Verdi set no less than five Schiller dramas to music. These were "Die Räuber" ("The Robbers"); "Die Jungfrau von Orléans" ("Joan of Arc"); "Kabale und Liebe," known in its operatic form as "Luisa Miller"; "Fiesco" ("Simone Boccanegra") and "Don Carlos." Maffei had brought "The Robbers" to Verdi's notice in Montecatini, in the same year that the London impresario Lumley had commissioned the composer to write an opera for Her Ma-

jesty's Theater. Maffei volunteered to write the libretto and thus "I Masnadieri" was written—a score destined to fail dismally. In London the work met with the most positive disapproval from the public, and later performances on various Italian stages had no better fortune. It was certainly not Lumley's fault, for he had high hopes for this work of the Italian master, already famous, and had spared no expense in the matter of a well-devised *mise-en-scène* and a cast of really great artists. None less than Jenny Lind, then in the zenith of her powers, created the part of *Amalia*, the heroine. But all in vain—the opera did not even achieve a *succès d'estime*. It was what has later been called an *insuccès d'estime*.

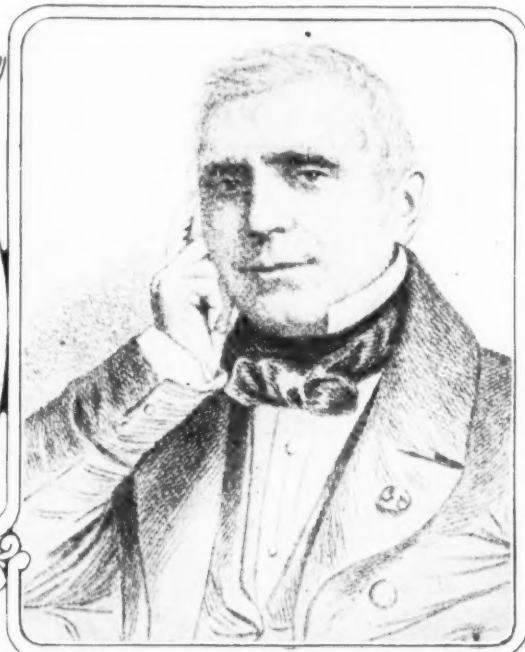


From Left to Right: Arrigo Boito, the Celebrated Italian Composer and Poet, the Librettist of Verdi's "Otello" and "Falstaff"; Giuseppe Verdi in 1855, Forty-two Years Old, When He Wrote "The Sicilian Vespers," Libretto by Scribe and Duveirier; Eugène Scribe, the Famous French Littérateur, the Librettist of Verdi's "The Sicilian Vespers."

Yet though the music of Verdi's "The Robbers" cannot be classed with his more inspired settings, the score (which I have looked through at Ricordi's in Milan) contains a number of poetic pages. The libretto is its main defect. It is the work of a *littérateur* whose distinction

of thought and facile versification do not atone for tedious exposition, a non-dramatic working-up and an interminable drawing out of his subject, certain to destroy all interest in his *dramatis personæ*.

The subject of collaboration was never again broached between Maffei and Verdi. Their friendship remained untroubled, but Maffei, without envy, saw others gather laurels as the master's librettists which he himself had not been able to cull. With the exception of "Otello" and "Falstaff," Maffei witnessed his gifted friend's every triumph with undivided satisfaction and admiration, for he did not die until 1885, at the age of eighty-nine.



I might mention, incidentally, a bit of malice on the part of an English paper which appeared on the day following the lamentable London première of "I Masnadieri." It merely reproduced pictures of Verdi and Maffei, with the caustic underlying legend, "The Robbers!"

## Eugène Scribe

Eugène Scribe, too, in his day the most influential of Parisian *littérateurs*, the literary autocrat of the French capital at a time when Paris was the unquestioned "center of the universe," the metropolitan norm of all art, also figures in the list of Verdi's librettists with an opera book. And he paralleled the failure of Maffei's book for "The Robbers" with his "Sicilian Vespers," performed for the first time in Paris in 1855.

Scribe's was a personality of such importance, his influence on his own epoch so considerable, that he may well deserve detailed consideration. As Verdi's librettist, however, he plays too minor a part to call for more than a summing-up in a few phrases. His renown was international and he is still counted among the genuinely famous. Born in Paris in 1791, where he died in 1861, this poet of the theater first studied law, but threw it aside after his first great successes, in order to follow his true vocation. His first dramatic works fell flat, but in 1816 a play written with uncommon skill and subtlety brought the deserved reward. Thenceforward, fortune was, with few exceptions, his constant friend and the public swore by him. He could pride himself on an imposing succession of striking successes, the more notable since Scribe is one of the most celebrated of those authors who have produced in quantity and with tremendous speed. For nearly twenty years (until 1830), he produced a new play every month,

and the most important Paris theaters, the Gymnase, the Variété, the Vaudeville and, later, the Comédie Française were unable to supply the demand for works by this popular writer.

This almost uncanny literary fertility was possible only because of a staff of collaborators, an institution resembling the celebrated Académie of the elder Dumas who, as is known, had much of his work carried out in detail by a circle of trusty collaborators and pupils. Scribe's best known collaborators were G. Delavigne, Mélesville, Legouvé, Dupin, Brazier, Varnier, Carmouche, Bayard, Saintine, Dumanoir, Masson, Roger and Duverrier, of whom the last-named collaborated with Scribe on the book of the "Sicilian Vespers."

Scribe produced more than 500 works. They often show traces of having been hurriedly written; the author often seems superficial and his power of observation at fault; yet his plays radiate piquancy, they have style and brilliancy of composition, and are almost without exception scenically most effective. Scribe's opera librettos, some seventy in number, did as much to make him famous as his plays. He was the librettist of the sensational Meyerbeerian operatic "hits," and did his share in making them, since he gave his friend

the books of "Robert the Devil," "The Huguenots," "Prophet," "Star of the North" and "L'Africaine." Other celebrated operas for which he wrote the books were Auber's "Dumb Girl of Portici," "Fra Diavolo," Halévy's "Jewess," etc.

## Scribe as He Impressed Wagner

Scribe's unquestioned importance, his literary ability and rare gifts have been best expressed by Richard Wagner, in an article in the *Europa* magazine, published in Paris, during that master's unhappy sojourn in the city on the Seine. Wagner says: "I saw Scribe sitting in an exceedingly comfortable silk dressing gown, drinking a cup of chocolate. He may well feel the need of it, I thought."

[Continued on page 26]



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## THE ROMANCE OF MUSIC

[Continued from page 25]

He has just risen from his work-table, where for two uninterrupted hours he has been giving free rein to his hippogriff's fancy in daring excursions through the wonderland of romance, and, no doubt, is wearied!

"Yet anyone who might imagine that Scribe really rested during breakfast would be greatly mistaken. Chairs fill every nook and corner of the elegantly appointed room, and each chair is occupied by some Paris *littérateur* or composer. With each of these gentlemen he is carrying on a most important discussion, one which in another would not admit of the least interruption. Yet with each individual one of his callers he is planning the foundation of some drama, opera, comedy or vaudeville; with each he is inventing some absolutely novel plot. With one he is devising some indissoluble dramatic *impasse*; for another he is cutting some Gordian knot. With

a third he is considering the best means of doing away with the hero, with the fourth he is agreeing on a double marriage. At the same time he is busy writing notes, letters to acquaintances and friends—especially friends of the fairer sex. And while his own pen flows, he is dictating to others. Incidentally, he pays 500 francs for a pedigreed pup. And while attending to all this, he is also occupied in gathering material for a new work, and in fifteen minutes has produced a play whose existence no one as yet suspects!"

### Verdi's Star Librettist

If Arrigo Boito—the most illustrious name in the list of Verdi's librettists—exerted the most far-reaching influence on the master, it might have been due to the fact that, aside from being a talented and, indeed, an exceptional poet, he was also a composer of reputation. This providential fact made him the collaborator who, in his two librettos, "Otello" and "Falstaff," opened up the magic realms of Shakespeare to Verdi, and gave the latter the scaffolding for his greatest creative thought.

Boito is one of the most distinctive figures of modern Italy. Born in Belluno, 1842, he traveled extensively and reacted deeply to the influence of Paris and Germany. In the last-named country he made the acquaintance of Wagner and Wagnerism, and became a whole-hearted convert to this gospel. Aside from Italian, Polish influences had their effect on Boito, whose mother was the Polish Countess Radolinska. After graduating with honors from the Milan Conservatory, he threw himself into the thick of the modern musical battle of ideas, and became one of the most enthusiastic and fearless defenders of Wagner in Italy. His convictions in this connection are expressed in his leading work, the opera, "Mefistofele," which made a sensational failure in Milan in 1868, only to have a glorious resurrection in the more advanced city of Bologna,

which was more open to modern impressions than was conservative Milan. This score excited the most virulent discussion in Italy, and Boito rather enjoyed his rôle of a martyr, for to tell the truth, the Scala at Milan had seldom witnessed a more complete fiasco than that of this opera.

For the moment, let us consider Boito's importance exclusively as a composer. Two operas of his, "Nerone" and "Orestia," have often been announced, but never performed. And this despite the fact that the composer has promised them, "Nerone," in particular, time and again. Four years ago it was said that this work, expected with impatience, would be produced at the Metropolitan Opera House here, with Caruso in the title rôle; and that the composer was only making a few slight changes, the better to adapt Caruso's rôle for that tenor's purposes. But Toscanini was right when he told me at the time, in the most positive manner, that Boito had no intention of having his work staged. Why? There are several current versions.

Formerly the tale ran that Boito had decided to devote himself altogether to his honored friend, Verdi, a hypothesis which fell to the ground when that great master died in 1901. Then Boito's excessive modesty and self-criticism, as well as his nervousness, which precluded his again exposing himself to the exciting chances of an important première, were alleged. And this theory appears the more reasonable of the two, since Boito is at present some seventy-five years of age.

My own view with regard to Boito's disinclination to bring forward his "Nerone" almost leads me to believe that his music—written several decades past—in the composer's own opinion and, perhaps, in fact, may have become old-fashioned. We all know how rapidly an opera ages—it would not be surprising if the composer lacked courage and confidence to allow a score to brave the foot-

lights which (in part) is a forty-year veteran, and which, no doubt, has been subjected to many corrections in the course of the decades in question. And while I regret to be obliged to say so, I do not believe, for the reasons given, that we are destined to hear a second opera by Boito.

### Utah Soldiers Cheer Novel Military Composition

SALT LAKE CITY, UTAH, Aug. 16.—Several thousand citizens and 5000 soldiers thronged Fort Douglas last night for the biggest concert ever given by the Twentieth Infantry Band. The occasion was the initial performance of a descriptive military piece by Anton Goetz, director of the band, "When the Soldier's Dream Comes True." The composition is a pot-pourri of musical themes so dearly familiar to the soldier and depicts in minute detail the experiences of the soldiers at Fort Douglas; the departure for France to the camp behind the lines; the war with the Germans and the victorious return to the United States. Realism was added by the participation of two companies of the Twentieth Infantry, which staged a sham battle. All the buglers and drummers of the regiment participated. Mr. Goetz deserves much credit for his worthy contribution of military music.

Z. A. S.

Harold Bauer has an active season ahead of him. His manager, Loudon Charlton, has booked the pianist for concerts and recitals throughout the country. His tour will include the Northwest and Pacific Coast cities, which will be visited during December.

Leading musicians of Austin, Tex., gave a concert recently for the benefit of the Navy League.



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## TO DISCOUNT EFFECT OF DRAFT'S INROADS

### Los Angeles Choral Club Increases Its Membership to Offset Expected Losses

LOS ANGELES, Aug. 22.—Anticipating the effect of the military conscription on its membership, the Orpheus Club has increased its roll to more than a hundred names. As maybe fifteen or twenty of its men will go into the army, that will still leave its usual number for the coming season. Its new officers are: J. G. Warren, president; C. C. Putnam, vice-president; J. R. Rutherford and Ray Charlton, secretaries; Ivan Zuber, librarian; Will Garroway, accompanist, and J. P. Dupuy, director.

Charles Wakefield Cadman has torn himself from the social enjoyments of Los Angeles for the solitude of his mountain lodge, near Loveland, Col., where he will stay about six weeks and then begin his fall concert tour. He has devoted a part of each day this summer to composition.

The Woman's Symphony Orchestra will give three morning concerts this season and fill a number of dates outside its regular series. Henry Schoenefeld, its conductor, has been asked by the director of the musical section of the Library of Congress, O. G. Sonneck, for several of the original manuscripts of his works for preservation in that institution. This is but another tribute to the esteem in which Mr. Schoenefeld is held as an

American composer of marked ability.

Fred W. Blanchard, business manager of the Symphony Orchestra, has begun an active canvass for the guarantee fund for next season. Action in this matter was postponed on account of the Liberty Bond and Red Cross excitement.

The American Composers' Club, headed by James W. Pierce, is issuing a bulletin of American composers, which soon will be ready for distribution. The club plans monthly meetings, at which the manuscripts submitted will be performed and criticized. Composers from any part of America are being invited to membership and to submit their manuscripts to Mr. Pierce at 1350 South Figueroa Street, Los Angeles.

William H. Lott, president of the local branch of the California Music Teachers' Association, reports that this branch desires the next State meeting and has made application for it to the State Board of the association. There is little enthusiasm here among the teachers for the association and Mr. Lott, by securing the State meeting, hopes to arouse the teachers to the benefits of co-operation, in the city and out.

The Symphony String Quartet has arranged its membership for this season as follows: Arthur M. Perry, first violin; W. M. Bower, second violin; Josef Rosenfeld, viola, and Earl M. Bright, violoncello. They have selected a strong repertoire for their concerts, including works by M. F. Mason and Charles E. Pemberton, local composers.

W. F. G.

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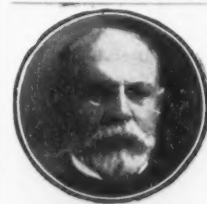
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# SICILIAN SONG-BIRD TO SING FOR OUR OPERATIC AUDIENCES



Photo by Central News Photo Service  
Mlle. Mimi Aguglia, Who Will Be One  
of the Metropolitan's New Prima  
Donnas This Season

When the curtain rolls up on the season at the Metropolitan Opera House next November, a new prima donna, Mlle. Mimi Aguglia will make her bow for the first time on the American operatic stage. Mlle. Aguglia is a native of Sicily and is barely out of her teens. Six years ago the late Daniel Frohman, traveling in Italy, stopped in a little village in Sicily and visited the opera house, where he heard Mlle. Aguglia in a repertoire of folk-songs. He was so struck by the charm and range of the youthful singer's voice that he visited her parents and prevailed upon them to permit her to come to America. She came, with a tentative agreement with the Metropolitan Opera Company. While she was having her voice cultivated she appeared at intervals at the People's Theater, an institution dedicated to the Hebrew drama and grand opera, on the Bowery, New York, and made short concert tours in New York State and New England. The photograph of Mlle. Aguglia shows her in her open-air "rest room" on the roof of her residence at Bath Beach, N. Y.

## Bonnet to Give Historical Series of Organ Concerts

Joseph Bonnet, the French organist, will make an extensive tour this season, embracing the principal cities from coast to coast. Mr. Bonnet is now in the mountains preparing for the tournée. One of the principal events of his season

will be the performance in New York and other leading musical centers of an historical series of organ concerts, which he has already given with great success in the leading capitals of Europe. The programs will embrace a complete history of organ music from the earliest periods to the present day. The first concert will be devoted to the primitive masters up to Johann Sebastian Bach. Mr. Bonnet has prepared an edition of these rare works for the organ, with biographical and analytical notes, which is soon to be published.

## TWO ROCHESTER "SONG AND LIGHT" CONCERTS

Festival Chorus and Park Band Join in  
Attractive Program—New Quartet  
Appears—Forest Lawn Concert

ROCHESTER, N. Y., Aug. 22.—A Venetian "Song and Light" concert, given by the Festival Chorus, Oscar Gareissen, conductor, and the Park Band, Theodore Dossenbach, conductor, proved attractive to a gathering of 2000 persons, in spite of chilly weather, on Friday evening, Aug. 18, at Seneca Park. Among the numbers on the program were Handel's Largo, sung by twenty-four voices from the chorus; the "Inflammatus" from Rossini's "Stabat Mater," Mrs. E. G. King singing the soprano part in strong, clear tones; a new "Southern Rhapsody," played by the Park Band, and a duet by Mrs. King and Mrs. C. A. Howland, "See the Pale Moon," by Campana.

The Festival Male Quartet made its first appearance, singing "Sally in Our Alley" and a lullaby, "Sleep While the Night Winds Sigh." The quartet is composed of Walter Trimby, James Wentworth, George Frank and Henry J. Schlegel. The lanterns and slides made by Claude Bragdon for the Community Chorus and later bought by the city were used on this occasion.

Another "Song and Light" concert (the name proving popular) was given the following night by a group of Rochester people at Forest Lawn on the lake shore. The lights were loaned by the city, as the entertainment was for the benefit of the Red Cross. Those taking part were the Forest Lawn Community Chorus, Mrs. C. C. Nicholson, soprano; Donald R. Cole, tenor; Jessica Requa Cole, soprano; Sara Requa Vick, contralto; Mrs. Frederick W. Coit, violinist; Anna Crippen, esthetic dancer; Lenna Royce, Mrs. Milton Hogle and Mrs. C. E. Cornwall, accompanists. Hermann Dossenbach was musical director. MARY ERTZ WILL.

## Noteworthy Chamber Music Concert Given in Mexico City

MEXICO CITY, Aug. 14.—In honor of the Chamber Music Society of Mexico an exceptionally fine program was given under the direction of Prof. José Rocabrana, on Wednesday evening last, by Ezequiel Sierra, violinist; Rodolfo Martínez Cortés, violinist; Guillermo Magnus, cellist; Miguel Cortazar, pianist, and Professor Rocabrana, violinist. A large string orchestra lent valuable assistance. Messrs. Sierra, Cortés and Rocabrana are from the National School of Music. The works performed were Corelli's Eighth Concerto, Bach's "Chromatic Fantasia and Fugue," Locatelli's Sonata for Violin and Piano and Tschai-kowsky's Trio in A Minor.

Annie Friedberg has booked Leila Holterhoff, the California soprano, who is starting her second season under this management, for a tour of ten concerts through New York State before she leaves for the Middle West.

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## MME. VALERI'S SUMMER

### Vocal Teacher Goes to Maine After Her Long Island Vacation

Delia Valeri, the noted Italian maestra of New York, has been spending the greater part of her summer vacation at her country home in Neponsit, L. I., and from there has been making frequent visits to friends in Long Beach, Great River, Miller's Place, Good Ground, Port Washington, Huntington, Great Neck, etc. On Aug. 10 Mme. Valeri made a flying trip to Spring Lake, where she was the guest of Mr. and Mrs. Whitehill and Mrs. Kemp, the Oklahoma patroness of many striving musicians.

On Aug. 14 Mme. Valeri attended a joint recital given by Mmes. Hempel and Homer in Ocean Grove and remained for several days at the New Monterey Hotel at Asbury Park as the guest of Frieda Hempel. Mme. Valeri and Miss Hempel planned to leave for Bar Harbor and other Maine resorts on the 28th of this month and Mme. Valeri is to visit the Gabrilowitsches at Bar Harbor and the Wiskes at Bryant's Pond. The busy teacher of operatic stars expects to be re-installed in her New York studio by Sept. 10.

Fernando Amandes, Baritone, Engaged by de Vally French Opera Company

The de Vally French Opera Company, which is to tour the United States and Canada, giving a French repertoire of grand opera and opéra comique, has engaged Fernando Amandes, baritone, as a member of its forces. The company

has been organized by Antoine v. K. de Vally, an officer of the Belgian Red Cross, for the purpose of raising funds for the war sufferers. The personnel consists of artists of the allied countries. The company's repertoire includes "La Fille du Régiment," "Romeo et Juliette," "Manon," "Mireille," "Le Chalet" and others.

## Christine Miller Sings for Breton Orphans

A substantial sum of money was raised for Breton Orphans by a benefit concert given by Christine Miller at East Gloucester, Mass., on Aug. 13. Miss Miller has been giving liberally of her art this summer for various war charities, and has also been arousing enthusiasm by her singing at recruiting rallies.

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## TWO BOSTON LIBRARIES SHARE IN ADELAIDE PHILLIPS COLLECTION

Late Singer's Works Disposed of to Greatest Possible Public Advantage—New England Conservatory of Music Portion of the Collection Being Catalogued—Memories of the Singer's Career

BOSTON, Aug. 25.—The large library of musical works collected by Adelaide Phillips (1833-1882), famous operatic contralto, has been divided between the Allen A. Brown music collection at the Boston Public Library and the library of the New England Conservatory of Music. Many scores of the classic Italian and French operas, songs in several languages and works belonging to the general literature of music are included in this collection, which has heretofore been held intact since the singer's untimely decease at Carlsbad in the early eighties. In accordance with the wishes of one of the family, it is now divided, the Conservatory receiving especially those scores and songs which are likely to be useful to music students and the Public Library retaining the larger

share of the works of one kind and another.

During the present summer Mary Alden Thayer, librarian at the Conservatory, has been cataloging the portion of the Adelaide Phillips collection which has come to her department. She finds that it includes scores of many of the operas which were popular in the days of Miss Phillips' great successes in Europe and America—such pieces as "I Lombardi" and "Due Foscari" of Giuseppe Verdi; Rossini's "Semiramide," in which the young singer from Boston made her debut in Brescia; Balfe's "The Sleeping Beauty," Donizetti's "La Favorita," Audran's "La Mascotte," Meyerbeer's "Il Profeta" and many others of this time and school. Among several oratorios in the list is a good copy of Prof. John Knowles Paine's "The Nativity," which Miss Phillips sang with the Handel and Haydn Society in Boston in 1874.

The only original manuscript discovered in the material that has come to the Conservatory is a brief song by Vincenzo Bellini entitled "Inno dei Volontieri Italiani" ("Hymn of the Italian Volunteers"). This is interesting, though not apparently a highly important work.

Apart from its very considerable historical value, the Adelaide Phillips collection will serve a useful purpose in a music school whose programs frequently include operatic selections and occasionally, as in a recent performance of Gounod's "Mirella," complete operas.

The story of Adelaide Phillips, whose cherished books and scores now become accessible to the thousands of musicians and music students using the music libraries of Boston, is one with which the older generation of Americans is still familiar. Hardly any singer of the middle nineteenth century made a deeper impression on audiences from Maine to California than this gifted, gracious woman of English birth and Boston rearing.

Born at Stratford-on-Avon, Shakespeare's birthplace, Adelaide Phillips was brought as a young child to America, her parents settling at first in Canada and then in Boston. While she was attending one of the public schools her father, who thought he perceived unusual vocal and dramatic talent in the child, arranged for her debut at the age of eight. In the fantastic advertising style of that day her appearance was heralded as "First Appearance of the Celebrated Infant Prodigy, called 'The Child of Avon,' Adelaide Phillips." In

this performance the little girl took the part of five different characters in the comedy, "Old and Young," in which she did songs and dances as well as reading lines. Her success was immediate. For some years thereafter she was a child member of the Boston Museum stock company.

Then, in 1853, after a great concert given as a tribute to her popularity, Adelaide Phillips left Boston to study with the distinguished London vocal teacher, Manuel Garcia. This master, who formed so many voices, saw that he had an exceptional pupil in the young woman from Boston. He presently sent her to Italy with letters of introduction to seek a favorable opportunity for a continental debut.

After her first appearance in Brescia Miss Phillips was invited to La Scala, Milan. She sang at Crema, Rovereto and elsewhere, amid popular demonstrations and with the American girl's usual difficulty in collecting the meagre salaries that were supposed to be her due. "If the young prima donna could have fed upon sonnets, flowers and applause her stay in Italy would have been longer," writes her biographer and personal friend, Mrs. R. C. Waterston. As, however, payments from provincial impresarios continued to be unsatisfactory Miss Phillips decided to return to the United States.

A great welcome awaited her in Boston, where she landed Oct. 8, 1855. Her mother's death shortly after her return caused her much distress, but did not prevent her from keeping an engagement to make her American debut as an opera singer in Philadelphia, where she was heard as *Arsace* in "Semiramide," the part in which she first appeared in Italy. In March, 1856, she sang for the first time in New York in "Il Trovatore," under the management of Max Maretzek.

### A Household Word

Thereafter Adelaide Phillips' name became a household word throughout the United States. Her rich contralto voice, remarkable as coming from a body of her size, was heard in concerts, recitals and operatic performances. She also became a favorite in Havana, where she acquired the Spanish language and added many old Spanish songs to her repertoire. She was almost always a leading attraction at the triennial festivals of the Handel and Haydn Society of Boston. Now and then during the sixties she returned to London for brief periods to renew her study with Manuel Garcia.

When Patrick Sarsfield Gilmore and Eben Tourjée, founder of the New England Conservatory of Music, arranged the big peace jubilee of 1868 they immediately took steps to secure the co-operation of Miss Phillips. Throughout the concerts in the Coliseum she was the leading contralto, sharing popularity with Mme. Rosa Parepa, soprano.

In 1874 Miss Phillips organized the Adelaide Phillips Opera Company, which made an extended tour across the continent. The trip was unsuccessful financially and in paying the company's debts the singer crippled herself seriously. In 1879 she joined the Ideal Opera Company, under management of E. M. Ober, with which she remained until December, 1881, when she made her last appearance on the stage.

Some years before her retirement Miss Phillips had bought an estate at Marshfield, Mass., adjoining the old Daniel Webster place, and there she spent her summers and other vacation time. Late in 1881, having a severe recurrence of an illness which nearly prostrated her in New York in 1880, she went to her Marshfield home in the hope of recuperating. She failed to gain as expected and by advice of a physician she sailed for Europe. The sea voyage did her no good and she died at Carlsbad, Oct. 3, 1882. Her remains were brought back to this country and buried at Marshfield on the grounds now controlled by the Webster Historical Association.

Miss Phillips was an exceptionally competent student of Italian opera and during her busy life collected numerous scores, some of them quite rare, which she kept religiously and in good condition. These editions are the basis of the library which is now in the hands of the cataloguers of the Allen A. Brown room at the Boston Public Library and of the library of the New England Conservatory of Music.

One of the new artists under management of Annie Friedberg will start her season auspiciously. Neira Rieger, soprano, is to make her debut at the Lockport Musical Convention early in October, and from there will tour New York State and Connecticut. About the middle of January she is booked for a short Western tour and is engaged to sing in Chicago, St. Louis, Cincinnati and Indianapolis.

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## HARRY WILEY AMONG ARTISTS WHO ARE AIDING RED CROSS



Harry N. Wiley, American Pianist

An ardent worker in the cause of American music is Harry N. Wiley of the faculty of Ohio Wesleyan University at Delaware, Ohio. Mr. Wiley is a Massachusetts man and made his early studies in Boston with H. G. Tucker and Carl Faelten. At Ohio Wesleyan University he has been teaching for a number of years most successfully, his pupils holding positions as teachers in such institutions as the Agricultural College at Albertville, Ala.; Pilgrim College, North Carolina; State School for the Blind, North Dakota; Synodical College, Fulton, Mo., and Toledo Conservatory, Toledo, Ohio.

In other years before the war Mr. Wiley has been accustomed to spend his summers in Paris. There he studied with Harold Bauer and worked in ensemble playing with the Trio Chaigneau. During the early summer this year he visited New York and did some work with Richard Epstein in chamber music. Last season Mr. Wiley gave a number of chamber concerts at his home in Delaware, Ohio, and will continue them this season. He is spending the summer at North Amherst, Mass., where he has given his services in a number of Red Cross concerts.

### Winners in New York "Herald's" Patriotic Song Contest

Winning entrants in the patriotic song contest recently instituted by the New York Herald were as follows:

Patriotic Song Group.—First prize, silver cup, "True to the Flag," music by Irene Berge, words by Edith Sanford Tillotson; second prize, silver cup, "The Chorus of the Union," music by J. Christopher Marks, words by John F. Howard; third prize, silver cup, "The Land Beyond Compare," music by Theodore Henckels, words by Henry van Dyke and Theodore Henckels.

March Song Group.—First prize, gold medal, "Gimme a Kiss, Mirandy," music by Althea J. Rutherford, words by Forrest Rutherford; second prize, silver medal, "I Don't Know Where I'm Going, but I'm on My Way," words and music by George Fairman; third prize, bronze medal, "Give Three Loud Cheers for All the Boys," by Isabel Stewart, Edith M. Gibbs and Geoffrey O'Hara.

### ELIZABETH HOWRY'S SEASON

Young Singer Who Has Been Doing Patriotic Work Joins Music League Forces

During the coming season the Music League of America will present a new American soprano in Elizabeth Howry, daughter of Judge Charles B. Howry. Miss Howry is a favorite pupil of Mme. Sembrich and one of the few who studied with her in Europe. On her return to America she resumed her studies with the noted artist. She began her professional work last winter, closing her first season with two recitals at Harvard University.

Miss Howry has organized eight vaudeville companies of eight acts each to give entertainments once a week at the various training camps and has herself been singing for the soldiers at many of the camps. Miss Howry has an office in the Municipal Building in Washington, where she maintains an office force of seven for her patriotic "bit." She will be heard in recitals in New York, Philadelphia, Baltimore, Richmond, Va., Savannah and Atlanta the coming season.

### HERSCHMANN RE-ENGAGED

Baritone to Appear with the Baltimore Oratorio Society—Booked in West

The Baltimore Oratorio Society has re-engaged Arthur Herschmann, baritone, for the coming season, Conductor Joseph Pache considering the singer specially suited for the bass parts of "Messiah," "Elijah" and Handel's "Samson."

During the coming season Mr. Herschmann will be heard for the first time in several cities of the Middle West, notably Cincinnati and Indianapolis. Those who have heard Mr. Herschmann's first Victor records agree that the rich and vibrant voice of the singer "takes well" on the recording disk, producing tones of power and smoothness, with great clearness of diction. Further records are under way and additional ones are to be made during the autumn. Mr. Herschmann now has in his repertoire the bass parts of twenty oratorios and choral works.

### Winton & Livingston to Manage Alice Sovereign Next Season

Winton & Livingston, New York concert managers, announced this week that Alice Sovereign, American contralto, had come under their management for the coming season. Miss Sovereign has appeared successfully in opera in Europe and in concert in this country, having in recent seasons given song recitals in New York.

### Germaine Schnitzer Continues Under Haensel & Jones Management

Mme. Germaine Schnitzer, the eminent pianist, desires to correct a rumor to the effect that she will be under the management of Emil Reich next season. She announces that she will continue, as heretofore, under the management of Haensel & Jones, Mr. Reich booking dates for her on the customary percentage basis.

The New York Telegraph notes the bringing of a suit for \$250,000 against Washington Burton by Lillian Underhill, an erstwhile singer. Miss Underhill alleges breach of promise of marriage.

## Musicians Enact a Sensational Moment in the "Movies"



Left to Right: Guy Bolton, Playwright; Mme. Marguerite Namara, His Wife; Mme. Galli-Curci; Mrs. Laurence Townsend. In Front: Mari Mario, the Baritone

A GROUP of artists was gathered at the summer home of Mme. Galli-Curci in the Catskills recently for a stay of a few days, and the photograph reproduced herewith shows them in the act of trying out a scene from a suppositional motion picture drama. Mari Mario, the baritone, brother-in-law of Galli-Curci, is seen in a reclining position in the center of the railway track waiting for the motion picture express train to run

over him. At the extreme left, Guy Bolton, the playwright, husband of Mme. Marguerite Namara, is standing with one foot placed courageously on the rail. Mme. Namara stands next to him and Galli-Curci and Mrs. Laurence Townsend occupy "stage right."

Mme. Namara, the lyric soprano, will be heard in recital and concert during the early part of the season, and later will probably appear in a light opera for which her husband will write the story.

### MUSIC IN MIAMI, FLA.

#### Oratorio Society Being Organized—Give Concert for Soldiers

MIAMI, FLA., Aug. 24.—Miami has been musically busy for several weeks with prospects of a busy winter. Mrs. U. C. Glasser is organizing an Oratorio Society. It is hoped that fully 150 singers will join and that two concerts can be given this year. Prof. A. E. Koerner is the newly elected director of the Troubadours, the male choral club of this city. A new concert program is in preparation.

The Woman's Club has taken the Junior Music Club under its protection and will foster Mrs. L. B. Safford's efforts to keep the children headed the right way musically. Mrs. Safford was recently elected president of the Florida Federation of Music Clubs and called a meeting of officers in Miami for Saturday to make definite arrangements for the year's work.

Mrs. Ida Sproule-Baker recently arranged a successful concert for Company M. The program ranged from Sousa's "Stars and Stripes Forever" to opera selections and Beethoven sonatas, so that it is quite probable that no soldier went away without having heard something to his taste. Marian Blair, pianist, of New York, was the musical star of the evening.

A. M. F.

#### North Adams to Have Community Chorus

NORTH ADAMS, MASS., Aug. 27.—North Adams is joining the ranks of "community chorus cities," as a fine chorus is being organized here by John B. Archer of the Providence (R. I.) Community Chorus. Mr. Archer also organized the Pittsfield Community Chorus, which gave its first concert on Aug. 14.

Harold Henry, the brilliant American pianist, was elected recently to honorary membership in the Alpha Chapter (Boston) of the Phi Mu Alpha, Sinfonia Fraternity.

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## "WHAT'S WHAT IN CAMP MUSIC"

The Kind of Songs the Soldiers Like to Sing and the Type of Man Best Fitted to Lead Them—  
"Great National Anthems" and Flag Songs Not Wanted—Entertainment Is All the Soldier  
Asks—Artists and Programs That Appeal—Music That Pretty Women Present to Them Is  
the Music the Men Like Best of All

By KENNETH S. CLARK

[For two months Mr. Clark has been representing the War Department Commission on Training Camp Activities as the leader of singing at the camp of the U. S. Army Ambulance Service at Allentown, Pa. On Sept. 1, he assumes similar duties at the officers' training camp at Fort Myer, and later takes charge of the singing at Camp Meade, the National Army cantonment at Annapolis Junction, Md.]

NOW that a National Committee on Army and Navy Camp Music has been formed to co-operate with the War Department Commission on Training Camp Activities, a few practical hints from those who have been on "the firing line" in this work may be useful to the many who are desirous of serving their country musically. *MUSICAL AMERICA*, in May Stanley's comprehensive account of the conference on the subject at Syracuse, N. Y., gave many valuable suggestions that were brought forward at the meeting, but there are several others that should be communicated to those who were not so fortunate as to attend the conference.

In letters to the editor of *MUSICAL AMERICA* I have already given some ideas as to what sort of songs the men in the camps like to sing, and the problem of providing such songs will be solved to a certain extent by the men themselves in their writing of their camp parodies. There are other songs, however, which must come from outside sources, and the first part of this "What's What in Camp Music" is directed to the writers and publishers who, it is hoped, will supply such numbers.

As a result of the publicity given to the subject of camp songs by *MUSICAL AMERICA*'s publication of the above-mentioned letters, the writer has been bombarded by the authors and publishers of new patriotic songs. Hardly a day's mail comes in that does not bring at least one of such compositions. Some of these have been extremely meritorious, many of them have been lacking in merit, and virtually all of them have been unsuitable for use in the camps. This applies particularly to the more serious songs—not because they are not well written, but because, as has been previously pointed out, the men do not care to sing about patriotism when the subject is treated seriously. Therefore, while the song leaders are always interested in looking over the output of new patriotic songs, they almost never find one which the soldiers will instinctively take to, and one which they will sing overseas and away from the leader's influence.

This, then, is the hint to composers who are turning out serious patriotic songs: Don't expect the boys in the training camps to help make your composition "the great American national anthem." This is not to say that you should refrain from attempting to create that elusive product which, it is said, can only be evolved amid the exaltation of a great national crisis. Go ahead and strive to replace the much-disparaged "Star-Spangled Banner," but reconcile yourself to the fact that if you do achieve this result, your composition will have been popularized by being sung by

the non-combatants, rather than by the soldiers themselves.

### Songs About the Flag

There are two other classes of patriotic songs that are submitted to the leader of singing—the next type consisting of the effusions by musical dilettante or amateur. These are in the majority among the creative grist that the mail brings us. Fifty per cent of them are about the "Flag." Now, the soldier shows his respect for the National Emblem by standing at salute as it passes by—not by singing about it. Therefore, songs of this class are barred by reason of their subject matter—aside from the fact that most of them are badly written. To writers of such songs we would say: It will save everyone much unnecessary bother if you will omit the singing leaders from your mailing lists.

Third in the list of patriotic songs submitted is the regulation popular song of the war that is put forth by the Broadway song writers. These numbers, while they are written by men who know their craft, frequently miss fire as camp songs because their patriotism is of the "wave-the-flag" or "do-or-die" variety. In some cases an otherwise acceptable song is marred by a sudden burst of mawkishness that jars—for instance, a much exploited "going away" song in which, amid the pleasantly sentimental chorus, this line is interjected as the climax: "In our Maker we trust."

To our Broadway writers of wartime songs: Take a leaf from the book of our English friends, whose songs omit all reference to "flag" or "country," and are merely "cheer-up" ditties with only an inferential connection with the war. We have virtually only one American "cheer-up" song that is taking a place with "Pack Up Your Troubles" and "Keep the Home Fires Burning," and that is "There's a Long, Long Trail." That it has the requisite "cheer-up" quality is proved by the fact that it is already being sung by the Allied soldiers as well as our own. Another American song that is cheering up the British Tommy is Carrie Jacobs Bond's "A Perfect Day." A new song from England that is splendidly adapted to our use here is "When the Great, Red Dawn Is Shining," which has the double advantage of embodying this inferential "cheer-up" relation to the war and of possessing a lively marching tune.

Let the Broadway song writers lay aside the heroics and the "flag" and give our soldiers typically American camp songs that will keep them cheered up and will not remind them of the fact that they are engaged in the sorry business of war.

### Types of Leaders

So much for the songs; now as to the men who will lead the singing of them: It is gratifying to find in last week's issue of *MUSICAL AMERICA* such an immediate response from prospective leaders to this paper's offer to be a clearing house for the volunteering of all such musical services. It is unfortunate that all those desirous of doing their bit in this way did not hear Geoffrey O'Hara's sane exposition of the subject at the

Syracuse conference. Aside from classifying the three types of leaders, as recorded in last week's account of the conference, he pointed out that a great degree of musicianship was not necessary for this position. Instead, he stated that the best kind of man for the job would be one who had been before the public as an entertainer—for example, persons who had been end-men in amateur minstrel shows, etc. To this class one may add former college glee club and cheer leaders, who would be especially fitted for the work.

To be entirely frank, one may say that professional musicians, despite their knowledge of music and their experience in the routine of conducting, will be failures as leaders of camp singing unless they are good "mixers." They must be able to "unbend" naturally and spontaneously; they must have the touch of the common people. The song leader in camp must be "one of the boys." It is possibly fortunate that the leader is not a commissioned officer, for the shoulder straps might lay a restraint upon the informal atmosphere of the camp singing. As Stanley Hawkins remarked in his interesting article in last week's *MUSICAL AMERICA*, the men in the camps cannot be made to sing; the leader must simply be one of the crowd who helps them to sing when they feel like it.

As Mr. O'Hara said at Syracuse, the song leader must be prepared to be "ridden" by the men whom he is directing. That is, he must be ready to meet the shafts of repartee that will be hurled at him by the singers. For every tart remark, he must have a tart reply—and possibly go them one better. Let the dignified musician, with his conservatory training and concert-hall experience, analyze himself honestly and see if he will be at ease in such surroundings. His acquaintance with Bach and Beethoven will be of no use to him here; the person with whom he has to "make good" is Mr. American Soldier. If he has won the friendly response of the men to the singing, one may be able to detect the fact from the hearty, "hail-fellow-well-met" greeting that he receives from the soldiers whenever they meet him around the camp or in the surrounding town. In other words, the test of fitness of a man for the position is not the ability that he may have shown as a choral director elsewhere, but his possession of a personality that makes the men his friends and of the knack of making them sing.

### Artists and Programs that Appeal

One important question which was somehow left undiscussed at the Syracuse conference was as to what sort of artists and organizations should be selected to entertain the boys at the camps, and what sort of programs they should present when they did appear. The first principle of the matter was stated, however, by Albert N. Hoxie, when he described how he had asked the boys at the League Island Navy Yard what kind of soloists he should bring with the Community Chorus of Philadelphia. "More ladies," was the boys' reply.

To the question, "What kind of music do the men like the best in their camp concerts?" the answer is: "That which is performed by pretty, attractive girls." It is the purely primitive feeling of the man who has been living in the Eveless Eden of camp life—as Barrie says in "The Old Lady Shows Her Medals," his thoughts are of "chiffon." Thus, you have merely to announce to the men in camp that an attractive young lady is to give the evening's entertainment, and the benches will be filled.

A case in point: At the Allentown camp one evening we had a concert by the pupils of a local vocal teacher, all

but two or three of whom were young women. Now (quite apart from the fact that these particular pupils sang extremely well) let us note that in their home environment a pupils' recital would be one of the last things to which the young men would be attracted. Yet at this camp concert the grandstand was filled, and not a man left till it was over. Further, at each appearance of one especially pretty girl she was greeted with a round of applause that had nothing to do with her particular vocal ability. The first rule, then, is: Give them attractive girls.

Of the different kinds of music that might be offered, they enjoy the singing most both by soloists and choruses. The latter, by the way, must not offer too serious fare. One of our concerts was by a chorus which sang most ably a new and lengthy church cantata. Both the men and officers confided afterward that it was "too stiff for them." A miscellaneous program would have been better. Violinists and instrumental combinations are also liked by the men, but pianists are less effective, additionally so because the instruments in the camps are generally in a mutilated condition.

As to the programs to be offered, the secret lies in this fact: The mental attitude of the rookie in a training camp is that of the "tired business man" plus. His only desire is to be entertained. It is, of course, all right to give him good music, but the program should be light in mood. Belle Godschalk met the taste exactly in her recital for the boys at Allentown, when she offered them the "One Fine Day" aria, some ingratiating art songs and some favorite ballads. As to the violinists and pianists, let them leave home their sonatas; let the violinist play her Kreisler pieces, and let the pianist offer Liszt's "Liebestraum" and the Rachmaninoff Prelude, etc.

These observations on the tastes of the men as to camp concerts are those which the leaders of singing have made in the officers' training camps and at the Ambulance Corps' camp, at all of which the majority of the soldiers are college men. If it is true (and it assuredly is) that the inclinations of these rookies are akin to those of the "tired business man," what shall we say of those in the National Guard and National Army camps, where the personnel is more or less a cross-section of our population, taken at random?

After all, the wholesome, athletic young American man—such as we have in our army—is the last person in our population to be attracted by the good music of our concert halls. Wait, however, until the public school music system of to-day has had its effect on the rising generation. If we should be embroiled in another war fifteen years hence (which God forbid!) artists may go to a training camp with quite a different program from that which is advisable for them to offer to-day.

Kitty Cheatham and Frederick Gunther  
Sing "Our America" at Band Concert

At the last band concert of the Summer School at Columbia University, New York, Frederick Gunther, the New York bass-baritone, sang Augusta E. Stetson's "Our America" with Kitty Cheatham. At Mr. Gunther's request the large audience arose and joined heartily with the soloists in singing this new national anthem. Edwin Franko Goldman was the conductor of the concert.

Ossip Gabrilowitsch, the famous pianist, recently played for one of the largest and most fashionable audiences of the season at the Building of Arts, Bar Harbor, Me.

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## AMATEUR SPIRIT AS MUSIC'S SALVATION

Mannes Emphasizes Importance of Its Cultivation—Misdirected Individualism

"I LIKE to feel that I am a millionaire," said David Mannes recently to the writer, and lest some will take exception to the statement, we hasten to add that he is so, according to Stevenson's philosophy of "make a little, spend a little less." Mr. Mannes has appropriated to himself this fine Stevensonian maxim to the point where he is conscious only of life's richness and abundance of opportunity, never conscious of limitation, because his desires are within his grasp.

For a man holding steadfastly and serenely on this prosperous course, it is very natural that he should find himself sooner or later in the harbor of some "treasure island," supplied with rich store of everything that he most desires. And this is what has happened in Mr. Mannes's case. The David Mannes Music School is such an institution as could be conceived and developed only by one who knows no limitation in either the spiritual or the material world. Housed in the former residence of one of New York's wealthy lovers of the beautiful, the atmosphere of the place is one of refinement and luxury.

However, it is not from the material that art springs, but from the things of the spirit. A beautiful environment is stimulating and helpful, but art is concerned with intellect and emotions. Those who know Mr. Mannes best are not surprised at the success of this Music School, which has yet to begin its second year, for no one ever doubts that this artist, who has spent his life here, working in the cause of art and humanity, is an idealist of the finest type.

Asked how it was that he succeeded in surrounding himself with such an admirable faculty, admirable in personality as well as in point of musical attainment, he replied:

"In considering prospective teachers my custom is to talk very informally with them for a few minutes, and in that brief space of time the applicant's outlook on life, his personality, his character become immediately evident. If he can pass this test, then he is asked to play."

How revolutionary for a music school. What a fine, new standard! To demand character and cultivation as well as technical accomplishment! It was suggested that this school would at last bridge over

## Violin Class at New Paltz (N. Y.) Normal School Proves Successful Experiment



Violin Class of the New Paltz (N. Y.) Normal School

THAT music is steadily coming to be recognized in the public schools as an influence possessing great educational and cultural value is increasingly evident. In many parts of the country the

school authorities are veering around to a reasonable viewpoint, with the result that music is gradually gaining something like its rightful position in the curricula. Last January the New Paltz

(N. Y.) Normal School inaugurated an after-school violin class. The latter met two afternoons each week and has made remarkable progress under the guidance of Sarah Howland of the New Paltz Normal School's faculty.

the gulf between the academic and the musical world.

"That is my desire and hope," agreed Mr. Mannes. "I have founded a school for the normal child and adult, not for the abnormal. When the genius comes, we can take care of him, but, believing that music is necessary to the well-rounded development of human beings, our Music School furnishes the means of supplementing in a normal, rational way the work of academic institutions. We do not propose to demand all the pupil's time, thus precluding his connection with any other school. Courses are so arranged that pupils may study at the David Mannes Music School and spend on their music only as much time as they would with private music lessons at home."

The writer asked the question whether

it were not true that the David Mannes Music School is emphasizing ensemble playing. "It is true; team-work in a way embodies the spirit of the twentieth century. The nineteenth century was highly individualistic—the individual was all important and the schools and universities went so far in their efforts to develop the individual that they were often subjected to criticism—the chief criticism against them. In the art world (especially the world of music) every music student aspired to fame as a soloist. There are many thousands of violinists in this country, and all but a handful of these are failures, for their goal was mainly an imitative one—the desire to be another Kreisler or Elman."

"But the spirit of the twentieth century is socialistic rather than individualistic, and the time is at hand when the artist must take his place in the community as a force toward its artistic development. It is appalling to contemplate how many artists there are trying to secure a part of the very limited number of possible engagements in the concert field. The story goes that in Philadelphia last winter there were four hundred applicants for one engagement."

"What is the solution? One is the diffusion of musical knowledge and appreciation—in other words, the development of the amateur spirit. The amateur produced Beethoven (Count Lichnowsky was his patron); another amateur (Prince Esterhazy) made Haydn possible. But the amateurs that we produce must have an appreciation for the best, for only so can they understand and sympathize with a genius when one arises. As the future of mu-

sical art in this country depends very largely upon the amateur, as is always the case, how important it is that the music school with high ideals and in which the best music is studied should prove attractive to the average, normal human being, rather than the talented, temperamental, aspiring (often imitating) embryo artist.

"By the way, 'temperament' is a word that is seldom heard at the David Mannes Music School, and is likely to be heard less and less as time goes on, for our pupils and faculty are so busy with a true and rational appreciation of the best music that they have not time for growing long hair and making pretty, sentimental speeches."

C. P. P.

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## PARISIANS MAKE MUSIC FOR AMERICAN SOLDIERS

Entertainment of the Men from Overseas a Principal Interest of Artists Nowadays—A Unique Folk-Song Program for Their Benefit—Genevieve Vix to Sing in Opera at St. Sebastien

Bureau of Musical America,  
27 Avenue Henri Martin,  
Paris, Aug. 3, 1917.

ALMOST the only music heard this week has been at the American Y. M. C. A. headquarters near the Champs Elysées Theater. The entertainment may be a lecture, a moving picture, a smoker or simply an "open house." But all the evenings dissolve into a songfest, when the soldiers or ambulance drivers group about the piano and sing rag-time ditties of the sea, plantation chants, college songs and old-time hymns. There are good singers among the boys, always some one to play or, at least, to "pound" out an accompaniment. As a matter of course, the choral music is not classic, but it suits the singers and makes them feel nearer home.

Wherever the soldiers—and just now every American man in Paris is some sort of a soldier, no matter how civilian his clothes are—are invited for the evening, there is music provided for them, so they are getting all the entertainment and company on that score that can be provided. Often a chorus is formed among them, and some of the boys give solos. They are very patriotic, these new arrivals, and they are an inspiration to the American colony, many members of which have not returned home in years.

### Genevieve Vix's Establishment

The home of Genevieve Vix is one of the most luxurious in Paris. It is situated on Boulevard Maiesherbes, at Place Wagram. There are paintings of Mlle. Vix everywhere, and there are rare bibelots in the rooms, but it was the graceful garniture of the grand piano and the photographs grouped thereon that most attracted me. A dozen rulers have presented their pictures to the singer, with some expression of high regard in their own autograph.

Alfonso XIII, King of Spain, has written on his photograph: "To Genevieve Vix, a respectful souvenir of the première of 'Thais' at Madrid—a perfectly portrayed *Thais* by you." Isabella of Bourbon, the aunt of Alfonso, inscribed under her photograph, "To Vix, admirable woman and artist." The late King George of Greece, in large hand, inscribes with his photograph: "Dedicated to a charming artist and musician." Princess Louise d'Orléans, Infanta of Spain, is one of Genevieve Vix's most ardent supporters, and there are several likenesses of hers, all signed, with appropriate wording. Princess Louise of Belgium shows pretty sentiment in the verse written under her photo: "May only roses bloom in thy pathway." A picture of Princess Gagarine Stourdza, who is a celebrated portrait painter, is there signed with: "To charming Genevieve Vix, with my admiration and affection." Prince Cyril Narischkine, well known in Paris and Petrograd, a descendant of Peter the Great, has his photograph there with this inscription: "To the diva, Vix, incomparable artist, worthy of eternal admiration." Signed photographs with most flattering dedica-

tions are on the console, mantle and tables from Bernhardt, Rejane, Marie Lecourbe, Massenet, Charpentier, Gabriel Dupont, Caruso, Titta Ruffo, Schija, Marquis de Viana, Duke de Tamames, Duchess de Durcal and many others.

Genevieve Vix left to-day for St. Sebastien, where she will open the summer season at the Opera. As everyone knows, this Spanish resort is the most fashionable in Europe during August and September, notables from all over the world flocking there for the unique entertainment it affords. The first year of the war St. Sebastien was dead, but little by little it has returned to gaiety, and I am told that every villa and every suite in the hotels is engaged. The royal family are there for August and the King and Queen will be present Monday evening at the inauguration of the opera, when Vix sings *Manon*. She is engaged for five performances at St. Sebastien, and after the middle of August will go to her mother's home in the country for a few weeks.

### Songs for American Soldiers

Returning to the American soldiers: Last week there was a camp of them at Reuil, and for days the welkin rang with American shouts and songs and slang. The district was zealously guarded and only those with special permits were permitted to get anywhere near the enclosure.

Louis Rousseau of the Opéra Comique went out one evening and gave a song recital for the soldiers. He had a classic program prepared, but the Americans let him sing only an aria of Gluck's and another from Mozart. Then the program went by special request. Rousseau had an idea he'd be asked for American numbers and so he carried several. He gave all these and then the boys unpacked more, and Rousseau sang songs he had not heard since leaving America five years ago.

Another entertainer for the American soldiers is Fenella, who sings with guitar accompaniment and this, being unique, is highly appreciated by the soldiers and *ambulateurs*. Fenella arranged special numbers, knowing that her listeners were good critics. Her voice is richly sympathetic, and she really becomes a part of all her songs. Being a linguist, any of the languages is easy to her. This is the program of the last séance she gave to the volunteers in a recent drawing room:

1. "Gdyne u Kozaki" (Polish Folk Song). A young girl asks her sweetheart to bring her a coral necklace on his return from the war. 2. "I love or I stop loving, as it pleases me." Russian Gypsy Song ("Za zory, no aossao"). This is the song of a Gypsy coquette. 3. "Al! Trin bers Ta Dives." "Ah! Three years and a Day." Gypsy Lament. A lover deplores the long separation from his betrothed. 4. The Troika Driver's Song. ("Teu! Bu gpyou gopone!"). A driver calls to his beloved steeds to fly along, bidding them lose none of the golden days, since there are so few in life. 5. "Cho Cho!" "Yellow Butterfly!" A Japanese Gisha Song. "Butterflies on white flowers! When thou art tired, come rest on my hand!" 6. Desdemona's Song ("Otello"). Traditional English Melody in time of Shakespeare. 7. "Mi Flor de Granada." A Cuban Love Song.

All the songs were sung in the original, and to make her numbers more interesting still, before beginning each, Fenella translated a few lines and described the story of the song.

Apropos of Christine Nillson, who is to celebrate her seventy-fifth birthday Aug. 20, the hotel she used to live in in the Rue Clement Marot is now vacant, not having been occupied by her for years. She has not identified herself with Paris for ages, and probably spends most of her time with her daughter in Madrid. Emma Eames used to live nearby at Place des Etats Unis, where she and Julian Story built a most interesting villa. This has passed into other hands, Eames now living at Rue Jean Goujon when she happens to be in the city.

LEONORA RAINES.

## TACOMANS ENJOY THEIR SUMMER FESTIVAL

Mme. Jomelli, Harry Hanlin and Theo Karle Welcomed in Stadium Song Fest

TACOMA, WASH., Aug. 20.—Well worth a transcontinental trip was the experience for an evening of the wonders afforded Tacoma's annual Summer Song Fest. Artists of song have carried away with them memories of moonlit nights, of a sparkling bay, of a vast Western concourse, mosaical in its effect, and of thousands of listeners forming the audience in those far reaches.

It was such an audience, enthusiastic, typically hospitable in welcome of its entertainers, that filled the concrete bowl of the Stadium on the night of Aug. 15, in celebration of Tacoma's annual mid-summer Song Fest. Theo Karle, tenor; Henry Hanlin, Tacoma's opera and oratorio singer, and Mme. Jeanne Jomelli, soprano, were the soloists of the evening.

Applause that resounded when the chorus of 250 voices, with their leader,

Frederick W. Wallis, filed to place, redoubled in volume as the conductor of the Seattle Philharmonic Orchestra, John M. Spargur, raised his baton for the opening overture. It was "Le Roi d'Ys," by Lalo, brilliantly played, the Seattle Symphony organization of seventy men showing, under Mr. Spargur's command, both in this, the "Moorish Rhapsody," by Moszkowski, and in several subsequent numbers, splendid skill of interpretation.

Frederick W. Wallis, Tacoma leader, received a tumultuous greeting as he took his place for the opening choral, "America Triumphant," which was most effectively given, with orchestral accompaniment. Further chorus numbers, under Mr. Wallis's capable leadership, were "Moonlight," "Greetings to Spring," and "The Heavens Are Telling" from Haydn's "Creation," the trio parts in the latter being taken by the three soloists of the evening, who were heartily applauded.

Theo Karle's "La Gioconda" aria was given in Italian, supported by the orchestra. Other captivating numbers were "The Trumpeter," "Lamp of Love" and "Deep River," with many recalls intervening. Mr. Karle was accompanied

by Helen Ethyl Meyers at the piano with the orchestra.

Mme. Jeanne Jomelli received an ovation as the last note of her "Chère Nuit" carried clearly to the remotest tiers. As an encore she repeated part of the solo with its orchestral support. Her tonal shading was exquisite in the immense space, and in this, as in her succeeding numbers, "Call Me No More," by Callman; a dark lullaby, with its faintest *pianissimo* notes distinct, and the brilliantly thrilling "Nymphes and Sirens," accompanied by Mrs. T. V. Taylor at the piano, the diva charmed both old friends and new with her finished art.

Tacoma's favorite basso cantante, Harry T. Hanlin, who by urgent request delayed his departure for New York that he might appear at the civic festival, was in splendid voice, his artistry making "Shipmates o' Mine" a mentally visualized experience for his hearers.

The Song Fest, which proved one of the most successful ever held, was under the auspices of the Interfraternal Council, the Stadium Board and the Commercial Club Music Committee, of which the Rev. E. C. Bloomquist is chairman.

A. W. R.

## ST. LOUIS TO HAVE AUTUMN FESTIVAL

Clarence Whitehill, Olive Kline, Jean Cooper and Forest Lamont to Be Soloists

ST. LOUIS, Mo., Aug. 21.—So successful has the open-air theater in Forest Park proved to be from the standpoint of acoustics that it was decided at a meeting of the Pageant Choral Society yesterday to give a two-day festival there on Sept. 18 and 19. The first evening a monster performance of "Elijah" will be given with the full Symphony Orchestra and Chorus, Clarence Whitehill singing the title part. He appeared here last winter with the society in a most successful presentation of the oratorio. The other members of the quartet, already engaged, are Olive Kline, soprano; Jean Cooper, contralto, and Forest Lamont, tenor. With the exception of Miss Kline, all are well known here. Director Fischer has kept his big chorus in line all summer by co-operation in the "Community Singing" and it will be no effort to prepare them for this event. The second evening will be given over to a miscellaneous program, at which all of the soloists will appear.

The Music Committee of the St. Louis Art League has announced two patriotic music competitions for St. Louisans for the production of a patriotic military march and a patriotic song. The object is to secure two stirring numbers for local use. The decision as to the most meritorious offerings will be made by George S. Johns, Mrs. C. C. Allen and Victor Lichtenstein for the march, and, for the song, William Marion Reedy, Mrs. Bernice Wyer and Charles Galoway.

Clara Wuellner, pianist, has returned from an extensive Eastern trip. She has offered her services to the organization in charge of providing musical entertainment for the soldiers during the fall and winter.

H. W. C.

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## PORTLAND CONCERT MARKS CIVIC EVENT

Notables Attend Impressive  
Event—Well Known  
Soloists Assist

PORTLAND, ME., Aug. 22.—That Portland's consistent encouragement of municipal music is bearing good fruit was shown in the concert given to-day in honor of the fifth anniversary of the opening of the City Hall and the Kotschmar Memorial Organ. The city has been most fortunate in having the services of a highly public-spirited music commission under the chairmanship of Henry F. Merrill, who has done magnificent work for the cause of music for the people. And it would be difficult to secure a finer organist than Will C. Macfarlane, who has won a unique place in the hearts of the people of Portland.

Mr. Macfarlane's cordial reception at the hands of the immense audience this afternoon must have been very gratifying. The hall was packed with an intensely enthusiastic audience, which included as guests of the commission Governor and Mrs. Carl Milliken, the present and former Mayors of the city, Cyrus H. K. Curtis, the donor of the organ,

Mrs. Hermann Kotschmar, and many other distinguished people.

As has become the custom since the Portland Men's Singing Club was organized, these men have assisted at the anniversary concert each year and, while they mustered only half their strength this afternoon, they sang with their usual excellent tone and style under the direction of Mr. Macfarlane. Herbert S. Kennedy, Jr., from the tenor section, was the soloist in the first group; Howard R. Stevens, baritone, in the second, and Harry F. Merrill, basso, in the final. All three sang exceedingly well. Mr. Stevens's work was especially noteworthy for the clearness of his enunciation.

This year an unusually fine musical feast had been prepared. Greta Toppadie, soprano, and Reinald Werrenrath, baritone, appeared as soloists. Miss Toppadie has a very flexible voice of considerable range. She fairly took the audience by storm in her aria from "Traviata." In her encore and later in her group of songs she proved that her voice possesses splendid warmth. Reinald Werrenrath is a favorite in Portland; he seems to improve each time that he returns to us. He created intense excitement with his singing of the patriotic song, "Flag of My Heart," by Ferrari. As an encore the baritone sang "The Battle Hymn of the Republic," the audience standing and joining in the chorus. This last was a very impressive example of community singing.

The organ concerts will continue daily, except Saturdays and Sundays, until Sept. 7. A. B.

## Mr. Hageman Serves Spaghetti



"In Mr. Hageman's Vegetable Garden." Sitting, Left to Right: Orville Harrold, Agnes Miller, Richard Hageman, Henri Scott, Florence Macbeth, Richard Pick. Standing, Left to Right: Miss Malkin, Secretary; Mrs. Macbeth, Mrs. McCormick, Mme. Irene Pavloska, Renée Thornton, Edith Mason, Mme. Finochiaro

RICHARD HAGEMAN, conductor of the Metropolitan Opera Company, disclosed unique gifts as an entertainer at a "spaghetti party" on the grounds of his summer home at Glencoe, Ill., last week. The noted orchestra leader, who is conducting the Chicago Symphony Orchestra in concerts and opera at Ravinia Park this summer, gathered together his artist-pupils, including several Ravinia principals, for a repast of which the fea-

ture was two tubs of spaghetti, cooked in the most expert Italian style. The guests included Edith Mason and Henri Scott of Ravinia and the Metropolitan; Irene Pavloska and Florence Macbeth of Ravinia and the Chicago Opera Association; Mrs. Macbeth; Orville Harrold, tenor of the Ravinia Opera Company; Mme. Finochiaro, Agnes Miller, Renée Thornton, Miss Malkin, Mrs. McCormick and Richard A. Pick.

F. W.

## Martha Atwood-Baker's Summer on the Massachusetts Shore



From Left to Right: Arthur Hadley, the 'Cellist; Dai Buell, the Boston Pianist; Henry Hadley, the Composer-Conductor, and Martha Atwood-Baker, the Boston Soprano

BOSTON, Aug. 18.—Martha Atwood-Baker, the popular concert soprano of this city, is spending a summer of well deserved rest and recreation at various Massachusetts resorts. In the accompanying picture, we find her at West Chop, enjoying the sea bathing. Three others well known in the world of music are also in the picture—Arthur Hadley, the 'cellist; Dai Buell, the young pianist of Boston, and Henry Hadley, the famous American composer and conductor. Last season was one of the most grat-

ifying in Mrs. Baker's experience, her most recent successes being two engagements with the Boston Symphony Orchestra during its season of "pop" concerts in Symphony Hall, and her engagement for the festival in Montpelier, Vt., where she was immediately re-engaged for next season. Mrs. Baker will return to her home in this city early next month to prepare for another crowded concert season. The Lockport Festival in Lockport, N. Y., is one of her conspicuous engagements for the early season. W. H. L.

## SINGS FOR JAPANESE MISSION

Tamaki Miura in Special Recital—Will Again Tour with Boston Company

From the Japanese Ambassador a request was received last week by Max Rabinoff, managing director of the Boston Grand Opera Company, for the appearance of Tamaki Miura at the Japanese Embassy, Washington, Aug. 30, when she will meet the members of the visiting commission and give a recital of songs. The soprano will be accompanied on her trip by Mr. Rabinoff. Mme. Miura was once a classmate of Viscountess Ishii and the Empress in Tokio, where they all studied under the same teacher, and she will therefore experi-

ence unusual pleasure in accepting the Ambassador's invitation.

Having in the last two seasons awakened new interest in "Madama Butterfly," in which she has been heard throughout the country, and, as well, in the rôle of *Iris*, for which she has proved splendidly adapted, Mme. Miura will again tour with the Boston Grand Opera Company. Early in November the company will begin its travel, giving performances in one hundred cities of the United States and Canada.

The American Field Service, which is supplying the Italian battle front with American ambulances, has enlisted the co-operation of Pasquale Amato, the Metropolitan Opera baritone.

## Auditorium Jammed at Performance of "Cavalleria Rusticana"

### MARGUERITE BERIZA STAR



Madame Beriza repeated her success of a twelve-month and has enriched the by-play with a number of details which show careful study and sincere effort to grow in her art. The young singer received a veritable forest of wonderful blooms and a rousing ovation after her final scene with Alfio.—Herman Devries—Chicago Evening American.

Marguerite Beriza's first appearance of the season in grand opera aroused an enormous audience at Ravinia Park to a high degree of enthusiasm yesterday evening. The French soprano assumed the dramatic rôle of Santuzza in "Cavalleria Rusticana" and gave an impressive performance, better than anything she had done for Ravinia the previous season or for the Chicago company the winter before. At the end of the first act she received enough roses to fill a little florist shop. Stanley K. Faye—Chicago Daily News.

#### RAVINIA APPLAUDS BERIZA IN OPERA.

Mme. Beriza gave once more proof of her excellence as singer and emotional actress. Taken as tout ensemble, last night's performance of "Cavalleria Rusticana," with Beriza as Santuzza, was the best operatic offering of the season so far.—Dr. Albrecht Montgelas—Chicago Examiner.

"Marguerite Beriza, whose work was so favorably received at Ravinia last season, made her first appearance of this summer in this opera. She made an attractive Santuzza and showed herself a singing actress of decided worth. Possessed of a pleasing personality and dramatic ability of high type, her impersonation was received with genuine enthusiasm, and great bunches of gorgeous roses were passed over the footlights to her."—Musical American.

The striking thing about her performance was the manner in which she sent the meaning of the story across the footlights with an intensity of conviction that gave the impression of reality. Yet there was a sense of proportion to it all which got at the main facts of this rude Sicilian tale without the exaggerations which are so easy.—Karlton Hackett—Chicago Evening Post.

Mme. Beriza's rich, pure tones fairly entranced the sympathetic audience, and as the last notes of each aria died away there was tremendous applause.—Musical Courier, July 19, 1917.

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SEATTLE, WASH.—John Spargur, conductor of the Seattle Symphony Orchestra, has been cruising on Puget Sound for several weeks with a party of friends.

SEATTLE, WASH.—Two favorite soloists heard in the band concerts here this summer have been Mme. Christine La Barraque, soprano, and George Hastings, baritone.

PITTSFIELD, MASS.—For the benefit of the Red Cross a concert was given in the High School on Aug. 23 by Gertrude Watson, pianist; Walter D. Stafford, violinist, and May Mukle, cellist.

CHICAGO.—Under the direction of Herbert E. Hyde an attractive program was given recently at the Municipal Pier, U. S. Naval Training Station. The soloists were John Rankl, Ruth Simmons, Thomas McGranahan and Mrs. Cora Libberton.

NEW HAVEN, CONN.—George Chadwick Stock, the vocal teacher, has taken a new and commodious studio in the Y. M. C. A. Building. He resumes teaching early in September. Mr. Stock's choral society will resume rehearsals during the first part of October.

BANGOR, ME.—Ralph L. Flanders, business manager of the New England Conservatory of Music, Boston, with Mrs. Flanders, both formerly of this city, were entertained recently at the Conduskeag Canoe and Country Club by a party of Bangor friends.

PORTLAND, ORE.—Mrs. Lena W. Chambers, pianist and composer, lately returned home after a visit to Chicago. Early in September Mrs. Chambers will go back to Chicago, where she will reside in the future and assist in the direction of a well-known music school in that city.

NEW HAVEN, CONN.—For the benefit of the Morris Cove Chapter, Red Cross, a recital was given at the summer home of Mrs. James A. Gillies, on Aug. 29. The artists participating in the program were Marion Fowler, pianist; Mrs. Gillies, soprano, and Bernice Nettleton, reader.

SAN ANTONIO, TEX.—Under the auspices of the entertainment committee of the Red Cross a musical program was given recently at the base hospital. The soloists were Adeline Craig, Corrine Mair, Rheta Mayor, Mildred Wiseman. A military band contributed several numbers.

WHEELING, W. VA.—A goodly number of local musicians and music-lovers were present at an impromptu recital given on Aug. 23 by Edmund A. Jahn, baritone and vocal teacher, of New York. Mr. Jahn's program was judiciously selected and its interpretation afforded hearty pleasure.

BROOKLYN, N. Y.—The Sacred Heart Band of Brooklyn gave a concert on Aug. 24 at the Official French War Exhibit in Sea Beach Palace, Coney Island, for the benefit of the American Red Cross. The band is composed of boys recruited for the most part from Italian settlements in Brooklyn.

CHICAGO.—Lois Adler, the pianist and teacher of this city, is spending a six weeks' vacation at Glacier Park and the Canadian Rockies. One of Miss Adler's pupils, Marie Donner, has been picked to fill a vacancy at the State Normal School at Mount Pleasant, Mich. Miss Donner's duties will include accompanying, piano teaching and elementary harmony.

NEW LONDON, N. H.—One of the best local musical happenings of the season was the concert given lately by William Quincy Porter, violinist; Bruce Tibbals Simonds, pianist, and Mrs. Frederick O. Robbins, soprano. An interesting feature of the program was Mrs. Robbins's singing of a number of the songs sung by the British and French soldiers in camp.

NEWTOWN, CONN.—Under the direction of J. Edmond Skiff an excellent concert was given in aid of the local Red Cross Ambulance Fund, on Aug. 21, in the Town Hall by Mrs. Antoinette Daniels, soprano; Mrs. William Boyle, Dungan, contralto; George Ingrassia, tenor, and H. Somers Mitchell, baritone.

NEW YORK CITY.—In the Great Hall of the City College about 1500 singers assembled on Aug. 21, under Harry Barnhart's direction. The event was largely a rehearsal for the Song and Light Festival to be held in Central Park, Sept. 13 and 14. Many volunteers joined the New York Community Chorus.

STOCKBRIDGE, MASS.—The concert for the benefit of the Stockbridge Red Cross, which was given at the Casino on Aug. 20, was splendidly attended. The sum realized will be about \$350. The artists who participated were Hugo Kortchak, first violin; Hermann Felber, second violin; Clarence Evans, viola, and Emmeran Stocker, violoncello.

SALT LAKE CITY, UTAH.—At the First Methodist Church, on Aug. 19, an attractive musical program was presented by Mrs. C. C. Daily, soprano; Mrs. E. G. Caster, contralto; A. J. Greaves, tenor; Alexander Eberhardt, basso, and Mrs. J. Louis Strohauser, organist. Salt Lake is soon to lose Mr. Strohauser, who departs for Fresno, Cal.

HERKIMER COUNTY, N. Y.—Sergei Klibansky, the New York vocal teacher, recently introduced one of his artist-pupils, Stassio Berini, tenor, in a recital for the benefit of the American Tobacco Fund for the soldiers in France, at Higby's Camp, Big Moose. The recital was well attended and the audience proved thoroughly appreciative.

ATLANTIC CITY, N. J.—Karl Jörn, the well-known operatic tenor, will be heard in recital at the Hotel Traymore on Sept. 15. His program will contain Italian, French, English and Russian numbers, operatic in character. Mrs. Henry Clay Swenk of Philadelphia will be the soprano soloist and Mrs. Schmitt-Fabry will act as accompanist.

HANOVER, PA.—Members of Walter Charnbury's summer class were heard lately in a charming program of piano music. The participants were Dorothy M. Waltman, Richard Charnbury, Miriam and Geraldine Schaeffer, Grace Senft, Adda Shultz, Mrs. William C. Glenn and Jeune Schwartz. A discriminating audience applauded heartily.

HOMESTEAD, FLA.—Mrs. B. E. Smith presented a number of her pupils at the Community Music Club on Saturday, Aug. 11. The participants were Lettie Albury, Amy Shaw, Mary James, Mary Goodman, Naomie Snell, Irene Martins, Estelle Meggs, Helen Dubler, Alpha Railey, Clara Cohen, Oris Rhodes, Ollie May Witcher, Ada May Tatum and Master Edward Cohen.

ROME, GA.—Mrs. Hugh C. Miller and Mrs. George Watts, sopranos, pupils of J. Oscar Miller, were recently presented in a song recital at Shorter College. Their program was devoted to compositions by R. Buzzi-Pecchi, Maud V. White, Liza Lehmann, R. L. Cottenet and others. Mrs. Watts made a particularly favorable impression with her interpretation of Cottenet's "Red, Red Rose."

TANNERSVILLE, N. Y.—Under the auspices of the American Ice Flotilla, which helps to supply milk to the wounded soldiers and babies of France, a splendid recital for two pianos was given by Dagmar Rubner and Cornelius Rubner, at the Field Club, Oneora, on Saturday afternoon, Aug. 18. The artists played two-piano works by Saint-Saëns, Rachmaninoff and Arensky, scoring decisively. After an inspiring speech delivered by Miss Robinson Smith, the pianists played the "Marseillaise." The sum of \$1,000 was realized from the recital.

TACOMA, WASH.—Mrs. Frederick M. Shepherd, better remembered in Tacoma as Dora Hard, is visiting here. She expects to leave Sept. 1 for Washington, D. C., to join her husband, who is now in the government service. Mr. and Mrs. Shepherd have made their home in Lewiston, Ida., for several years, and Mrs. Shepherd, who is a gifted musician, has been actively identified with musical work there.

LOS ANGELES, CAL.—Recently elected officers of the Woman's Lyric Club are busy planning the schedule for the coming season. Mrs. Robert Grainger is the new president, and the other officers are as follows: Frieda Peycke, vice-president; Mrs. Clyde Shoemaker, financial secretary; Mrs. W. R. Tanner, treasurer, and Mrs. A. R. Jacquith and Mrs. Russell G. Hyatt, librarians.

TACOMA, WASH.—A musicale and reunion at the home of Mr. and Mrs. N. C. Spellman brought together Henry T. Hanlin, who is visiting in this city after the season in opera, and Mrs. F. A. Montelius of Grand Rapids, Mich., two accomplished musicians, who were formerly associated with musical affairs in Tacoma. A delightful program was given by Mr. Hanlin and Mrs. Montelius, with Frederic W. Wallis, who was among the guests.

WILLIAMSTOWN, MASS.—The concert given in the Kappa Alpha Lodge by the Berkshire String Quartet of New York in the interests of the Williamstown branch of the Red Cross, on Aug. 18, was attended by a large and appreciative audience. The members of the quartet are Hugo Kortschak, first violin; Herman Telbur, Jr., second violin; Clarence Evens, viola, and Emmeran Stoeber, cello. The program was a choice one and was splendidly played.

NARRAGANSETT PIER, R. I.—The first local public band concert was given on Aug. 21 in Green Square, before an audience of several thousand. This is the first step taken by the newly formed Chamber of Commerce to amuse the summer sojourners. Hundreds of automobiles were parked around the plaza in a semi-circle. Their searchlights played over the crowd and a battalion of recruits at drill opposite the bandstand, making the scene a picturesque one.

#### SEATTLE SUMMER MUSIC

Zimmerman Opera School Recital an Event of Month—Impromptu Musicales

SEATTLE, WASH., Aug. 25.—The third annual artists' recital given by Frederick William Zimmerman at his opera school "Among the Firs" on Mercer Island, was heard Aug. 18. Mr. Zimmerman has erected a pretty little building which will seat 250 people, nicely lighted and with very complete stage arrangements. It is only forty-five minutes' ride by street car and boat from the heart of the city, situated on a high bluff overlooking Lake Washington, and surrounded by tall fir trees. Mr. Zimmerman has been a prominent vocal teacher in Seattle for a number of years and has a fine tenor voice, which was enjoyed in the large part of the program given. He was assisted by Ernest Elwyn Fitzsimmons, violinist, a concert artist of ability, and Odessa D. Sterling, pianist, whose playing is that of a finished musician. Lucy P. Smith was the delightful accompanist.

A party of thirty musicians spent Sunday, Aug. 12, at the summer home of Cyril Arthur Player of the *Post-Intelligencer* and Mrs. Player on Mercer Island. In the evening an impromptu program was given, all joining in the singing of patriotic songs.

Mrs. Elinore Lambert gave a talk on the psychological influence of music in the curing of mental and nervous diseases, color vibrations and her new rhythmic ideas, before a party of musicians at the home of Mr. and Mrs. W. W. Griggs, Aug. 11.

Sara Yeagley has returned from New

LOS ANGELES, CAL.—Theodore Lindberg, violinist, recently gave an attractive program of works by Sarasate, Vieuxtemps, Sammartini, Gossec, Wieniawski, Nachez and von Carse, at the Hotel Maryland. He was accompanied by Mrs. Lindberg. Another recent recital was that given by Margaret Goetze's artist-répertoire class at Miss Goetze's studio. The program, made up mostly of Russian songs, was interpreted by Mrs. H. A. Gates, the Misses Earl, Burrows and Coburn, Crystal Waters, Mrs. Leonora Martz, Grace Morgan and Georgie MacDonald. Among the audience was Gertrude Ross, the composer, several of whose songs were sung.

ROCKFORD, ILL.—Mrs. Maude Fenlon Bollman, a local voice instructor, is spending the summer in Chicago to be near her son, Lieut. Cyril Bollman, who has been stationed at Fort Sheridan. Myron E. Barnes, vocal teacher, is summing at his cottage at Lake Geneva. He took a prominent part in the annual concert given there on Aug. 18. Gladys Joslyn, soprano, who graduated from the Boston Conservatory of Music in April, has returned from a four months' Chautauqua tour. She will remain in Rockford this winter. Lurene Rogers, who has returned from an extended period of study in Italy, where she was engaged in grand opera, has been secured as soprano soloist for the Second Congregational Church, this city.

WOODSTOCK, N. Y.—Lisbet Hoffmann, pianist, who is spending the summer here with a class of pupils, gave an invitation musicale Aug. 11 in honor of Elizabeth Kelso Patterson, who came to Woodstock to stay a short time with some of her vocal pupils, who are studying here with Miss Hoffmann. Miss Hoffmann played several solos and was enthusiastically received. She also played the Sonata for piano and violin by César Franck (violin, Mr. Kuechenmeister). Angela Gorman, pupil of Miss Patterson, appeared in her native Indian costume and sang three of Charles W. Cadman's songs. Dorothy Terrell, another pupil, who is preparing for the operatic stage, assisted in receiving the guests, who more than filled the studio. A number of artists of Woodstock attended the musicale.

York City, where she has spent the summer in study with well-known piano teachers, and has again resumed teaching in her studio in Chickering Hall. A. M. G.

#### New York's Foreign Born Gather in Two Parks for Community Singing

Two open-air concerts were held in New York on Sunday afternoon, Aug. 26, under the auspices of Section Four of the International Music Festival Chorus. The latter is composed of foreign born citizens and their descendants. The Jewish division met in Tompkins Square. Its program included a number of Jewish folk-songs. At the same hour, a "people's rehearsal" was held in Washington Square, and many Italian songs were sung.

## ELIZABETH DICKSON

### Contralto

Miss Dickson sang with artistic regard for the slightest variation in the text or dynamics of the music in hand. Her work throughout stamps her an exemplar in her chosen field. Nothing better in the way of dignified, reverent and illuminative art has been heard here.—Scranton Republican.

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## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

## Individuals

Adler, Clarence—New York City (Hunter College), Oct. 10, 17, 24.  
Austin, Florence—Marion, Ohio, Oct. 1 and 2; Mansfield, O., Oct. 3 and 4; Akron, O., Oct. 5 and 6; Sandusky, O., Oct. 8 and 9; Toledo, O., Oct. 10 and 11; Adrian, Mich., Oct. 12; Hillsdale, Ill., Oct. 13; Jackson, Mich., Oct. 15 and 16; Lansing, Mich., Oct. 17 and 18; Flint, Mich., Oct. 19 and 20; Saginaw, Mich., Oct. 22; Bay City, Mich., Oct. 23; Port Huron, Mich., Oct. 24 and 25; Ft. Wayne, Ind., Oct. 26 and 27; Detroit, Mich., Oct. 29 and 30; Battle Creek, Mich., Oct. 31, Nov. 1.  
Baker, Martha Atwood—Lockport, N. Y., Oct. 4.  
Beebe, Carolyn—New York (Æolian Hall), Oct. 6 and 30, Dec. 1, 1917, and Feb. 19, 1918; Pittsburgh (Pittsburgh Art Society), Oct. 12; Danbury, Conn., Dec. 18.  
Fabrizio, Carmine—Nahant, Mass., Sept. 2.  
Galley, Mary—Lakemont Park, Altoona, Pa., Aug. 27 to Sept. 10.

## OSCAR HAMMERSTEIN SUED

## Insurance Company Wants to Foreclose Mortgage on Opera House

The Manhattan Life Insurance Company has sued Oscar Hammerstein in the Supreme Court to foreclose a mortgage for \$450,000 it holds on the Lexington Avenue Opera House, which was built by Mr. Hammerstein in 1913. Several days ago Mr. Hammerstein complained to District Attorney Swann that he had been unlawfully deprived of his property. Mr. Swann, however, decided that the case was not one for the Grand Jury and asked Magistrate Groehl to look into the affairs of the Lexington Avenue Opera House. Mr. Hammerstein, it is said, alleged that he had deeded the property to Frank Gerston with the understanding that he could have it back on demand. He further claimed that stock of an amusement company organized by Gerston had been

Havens, Raymond—New York (Æolian Hall), Oct. 11; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.

Lund, Charlotte—Seattle, Wash. (Norwegian Festival), Sept. 1 and 2.

Maier, Guy—New York (Æolian Hall), Oct. 15; Boston (Jordan Hall), Oct. 23.

Miller, Christine—Toronto, Can., Sept. 4; Winnipeg, Can., Sept. 17; Edmonton, Can., Sept. 19; Saskatoon, Can., Sept. 20; Calgary, Can., Sept. 22; Billings, Mont., Sept. 25; Helena, Mont., Sept. 27; Butte, Mont., Sept. 28; Chicago, Oct. 3; Vinton, Iowa, Oct. 4; Joplin, Mo., Oct. 11; Kansas City, Mo., Oct. 12; Normal, Ill., Oct. 18; New York City (Æolian Hall), Oct. 23; Boston (Jordan Hall), Oct. 25; Newburgh, N. Y., Oct. 26.

Peage, Charlotte—Lockport, N. Y., Oct. 2.  
Sapin, Mme. Cara—North Adams, Mass., Sept. 1; Nahant, Mass., Sept. 2; North Adams, Mass., Sept. 3.

Siedhoff, Elizabeth—Attleboro, Mass., Nov. 20.

Yost, Gaylord—Attleboro, Mass., Nov. 20 and 23.

## Ensembles

Boston Symphony Players' Club—Attleboro, Mass., Nov. 20.

Brooke Trio—Attleboro, Mass., Oct. 5.

Criterion Quartet—Farmington, Me., Sept. 1; Waterville, Me., Sept. 3.

turned over to some one connected with the Manhattan Life Insurance Company. Justice Guy appointed Maurice Dieches receiver of the rents of the Opera House, pending the foreclosure proceedings.

## Weddings of Bangor Musicians

BANGOR, ME., Aug. 24.—Two weddings of interest to local music-lovers took place recently. At St. Mary's Catholic Church on Aug. 22 Harry D. O'Neil was married to Annie C. Murray. Mr. O'Neil is a prominent young local musician. He has been solo cornetist in the Bangor Band for the past thirteen years and first trumpeter in the Bangor Symphony Orchestra for five years. On the same evening, at the Hammond Street Congregational Church, Elizabeth Gale Littlefield became the bride of Lieut. George F. Peabody of this city. Mrs. Eaton has been supervisor of music in the public schools of this city since 1912. J. L. B.

## CHICAGO APPROVES PAVLOSKA'S "MIGNON"

## Soprano Scores at Ravinia—Hageman Gives Successful Beethoven Concert

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Aug. 25, 1917.

IRENE PAVLOSKA sang the title rôle in "Mignon" when the opera was produced at Ravinia Park Friday night. This was her first appearance in the part. The extent to which this singer's art has deepened and her voice itself developed during the past year was clearly shown by her truly excellent singing in this rôle. Formerly ranked as a contralto, she never sang so well when she was with the Chicago Opera Association, for her voice is a true soprano, remarkably clear, fresh and sweet in the *mezzo voce* passages. The remaking of her voice has vastly improved it. Her portrayal was of an unsophisticated *Mignon*, just such a girl as one likes to picture in reading the story.

Florence Macbeth, as *Filina*, was not up to the standard she had set for herself in previous operas this season. In places, however, her voice disclosed the pure, velvety smoothness to which Ravinia goes have become accustomed. In costuming she departed widely from the accepted dress of *Filina*.

Henri Scott, as *Lothario*, was impressive by the sheer richness, pathos and beauty of his voice, which carried him to success despite an angularity of manner and an unnatural strut which did not belong to the part. Salvatore Giordano, as *Wilhelm Meister*, sang poorly. Some of his lower tones were of ample richness and pleasing in quality, but he

seemed unable to carry this quality into his upper register.

The orchestra, conducted by Richard Hageman, achieved admirable results, the delicacy of its phrasing and beauty of tone being notable.

Monday night was devoted to a Beethoven concert, instead of the customary Wagner program. Richard Hageman conducted the orchestra, composed of fifty members of the Chicago Symphony Orchestra, and a string quartet, composed of Harry Weisbach, Otto Roehrborn, Franz Esser and Bruno Steindel, played Beethoven's String Quartet, Op. 59.

On Tuesday night "La Traviata" was repeated, with Florence Macbeth, Salvatore Giordano and Millo Picco.

On Wednesday night "Cavalleria Rusticana" was sung by Marguerite Beriza, Orville Harrold, Louis d'Angelo and Irene Pavloska, and the second act of "Jewels of the Madonna" was presented by Carolina White, Morgan Kingston and Morton Adkins.

"Carmen" was repeated on Thursday evening, with Marguerite Beriza, Morgan Kingston, Millo Picco, Estelle Wentworth, Irene Pavloska and Henri Scott.

## Donation for Band Concerts

Several days ago a telegram was received by Paul Schulze from Mrs. Harold F. McCormick, who for three years has been at Zurich, Switzerland, with her husband, the good angel of the Chicago Opera Association. The telegram stated that she was sending \$2,000 for the Chicago Band Association. As a result of the generosity of the daughter of Rockefeller, eight added free concerts were given in Chicago, seven in settlement districts where they were badly needed and one to assist recruiting.

Hazel Eden, lyric soprano of the Chicago Opera Association, has been engaged by Edward Beck to sing leading rôles in the Boston English Opera Company this autumn and winter, on a thirty weeks' contract. She will make her first appearance in October as *Leonora* in "Il Trovatore." Other members of this company, as previously announced in MUSICAL AMERICA, are Joseph F. Sheehan, Florentine St. Clair, Elaine De Sellem, Muriel Kessel, Arthur Deane, Francis J. Tyler and Charles Galagher.

The new catalogue of the Chicago Musical College, just issued, shows among the prominent new members of the faculty, Alexander Raab, pianist; Louis Victor Saar, teacher of theory and composition; Eric Delamarter, organist; Andreas Pavley, dancer. The innovation begun this summer by the engagement of guest teachers, Oscar Saenger and Teresa Carreño, will be continued next year. The death of Mme. Carreño led to the cancellation of the special summer advanced piano course, for it was felt that it would be unfair to pupils who had registered for personal instruction with the great pianist if they were assigned to some other teacher.

FARNSWORTH WRIGHT.

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## Albert C. Pearson

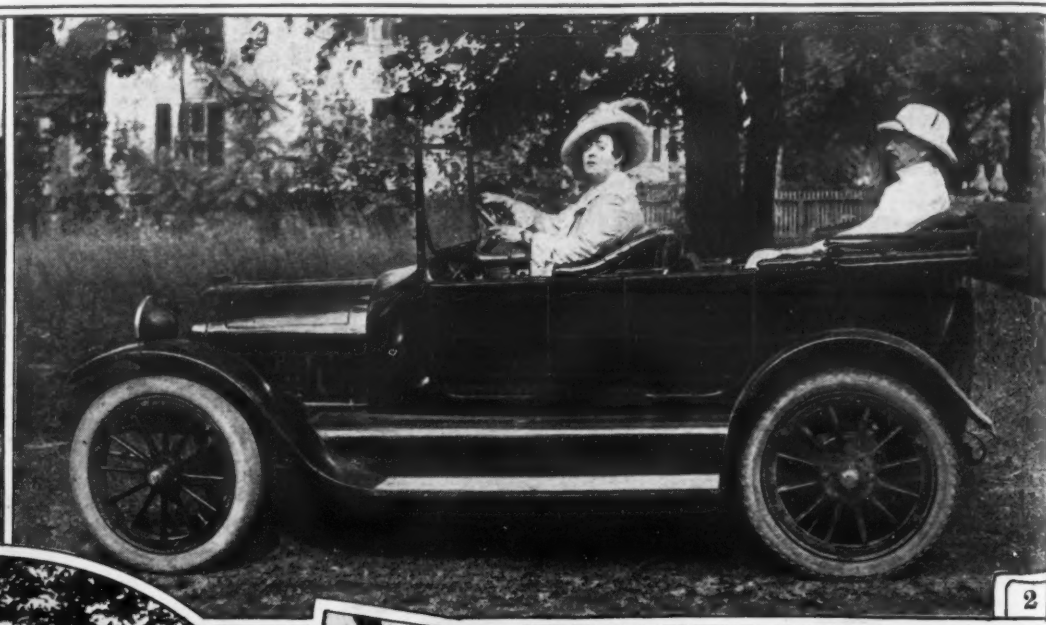
COLORADO SPRINGS, COL., Aug. 18.—Albert C. Pearson, one of the best known musicians of this city, died at his home, Aug. 10, after a brief illness, at the age of sixty-five. Mr. Pearson had resided here for forty years and during the entire period was active in promoting the musical development of the community. He was the founder of the Musical Club and served from year to year in some official capacity in connection with it. During a considerable time he was head of the piano department of the Colorado College School of Music, but more recently had devoted his time to private instruction. Mr. Pearson had talent as a composer, a number of his light operas having been produced by amateurs here and elsewhere, and his songs having been sung by concert singers. T. M. F.

## Robert von Mendelssohn

A dispatch from Berlin, via London, announces the death of Robert von Mendelssohn, a well-known amateur musician and a liberal patron of the arts. The deceased, who was aged sixty, was a member of the firm which acted as bankers for the Russian Government during the Russo-Japanese War.



## A Hard Working Lot—These Musicians in Summer!



WHENEVER we read in a letter from a musician, "I am busily engaged this summer, working at my repertoire," we become skeptical, for we have had the job of inspecting thousands of snapshots of musicians on their vacations and we refuse to subscribe to the work theory. Above are eight exhibits to prove our humble contention. No. 1 shows Jules Falk, the violinist, embracing the world in general and the Adirondack atmosphere in particular. He carries his tent with him, thus insuring a roof over his head regardless of circumstances. No. 2 depicts Mme. Mai Kalna, soprano, and her basso husband, Webster Norcross. As any one can plainly see, they are motoring. Yeatman Griffith, the noted teacher of singing and singers, is revealed with a characteristic smile, at Twilight Park, Catskill Mountains, in Picture No. 3. The Dick Company, of which Gretchen Dick is the charming president and which supplies publicity for musical artists, contributed Picture No. 4, taken at Seal Harbor, Me., and advancing for public gaze this notable group, reading, of course, from the top: Carlos Salzedo, harpist, Marcia Van Dresser, soprano; Toto Norman, Miss Roberts (a pupil of Mr. Salzedo) and Povla Frijsch, the soprano. Seal Harbor, we are told, is thickly populated with musicians. Miss Van Dresser says: "The colony consists of the Kreislers, Friedbergs, Bauers, Stokowskis, Mucks, Damrosches, Salzedos and"—Just to make it hard for the postman—"the Sveczenskis. And we are reveling in picnics, yachting

and mountain climbing." No. 5 represents Wynne Pyle, the pianist, with two friends of the country. Proceeding then to No. 6 we discover Heinrich Gebhard, the popular pianist and teacher of Boston, who owns a thirty-seven-acre farm in Norfolk, Mass. The description of his farm sent by a faithful correspondent reads like the prospectus for a real estate proposition. It has a pine grove, a small lake, tracts of vegetable and pasture land and hay fields. Then the farm is within walking distance of the home of Charles Martin Loeffler, the composer, so Mr. Gebhard need not want for congenial company. No. 7 shows what Sam Gardner, the violinist, looks like when he is perched 14,000 feet above sea level. The unique effect was obtained at Estes Park, Col. Stepping lightly across the continent, we land at Spring Lake, N. J., where, in Picture No. 8, we find Cleofonte Campanini, the director of the Chicago Opera Company, and one of his tenors, Giulio Crimi.

Yvonne de Tréville Soloist at Dinner for Belgian Commission

Yvonne de Tréville, American soprano, was chosen to sing for the Belgian Commission at the banquet given in honor of the distinguished visitors by Mayor Mitchel and his reception committee. Mlle. de Tréville gave the Bel-

gian national hymn, "La Brabançonne" in the original language, followed by the "Star-Spangled Banner." She then sang a Chanson Provençal by the Belgian composer, Dell' Acqua, and Townsend's "Belgium Forever," responding with the "Laughing Song" from "Manon." The singer was ably accompanied by George Cameron Emslee.

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